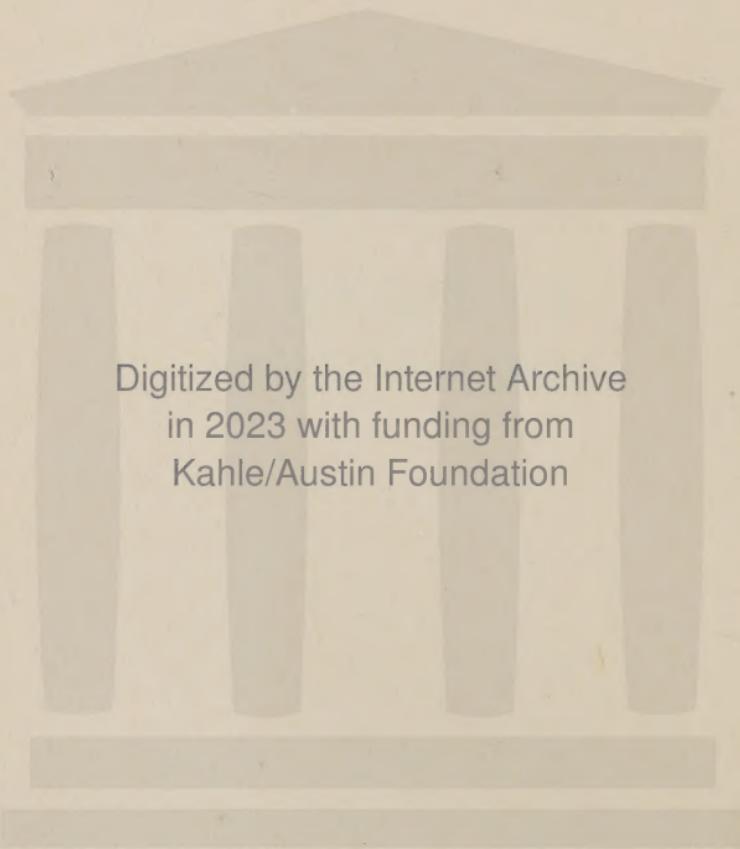


200 TRICKS YOU CAN DO

HOWARD THURSTON

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200 TRICKS YOU CAN DO

By
HOWARD THURSTON

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PREFACE

In the compilation of this book, selection has been made from nearly two thousand available tricks in order to obtain the most workable and most up-to-date material.

They are intended not only for the beginner in magic, but also for the advanced amateur magician, who will find many new and interesting items in the following pages.

In order that this compendium of magic may be used to best advantage, the contents has been divided into chapters, each section dealing with tricks with one particular type of article.

As there are certain tricks which are difficult to classify, they have been placed in the chapters where they seem properly to belong; but if they hold any claims to belonging to another division of the book, they are mentioned and indexed under the other heading as well.

The various chapters have been arranged in alphabetical order, according to their headings.

A BRIEF BIOGRAPHY OF HOWARD THURSTON

Howard Thurston, the World's Master Magician, was born in Columbus, Ohio, July 20, 1869.

When he was a small boy, Alexander Herrmann, the great magician of that day, came to Thurston's home city, and young Howard attended the performance. That experience awoke in him a love and enthusiasm for the art of magic that never left him. From that time on, his greatest ambition was to become a magician, and to follow in the footsteps of the Great Herrmann.

After a varied and adventurous boyhood, he decided to enter the ministry, and to become a missionary. He had maintained his interest in magic, and had become an expert amateur conjurer; but had not decided to take up magic as his life work. He attended the Dwight L. Moody School at Mt. Hermon. He took the regular Bible course, applied

himself to his studies and was greatly interested in athletics, setting the record at Mt. Hermon for the hundred yard dash.

After graduation, he set out for Philadelphia, intending to enter the University of Pennsylvania, to study medicine, as he had decided to become a medical missionary. The fifth of January, 1893, found him in Albany, New York, waiting for a train to New York City. That day was to be the turning point in his career.

Walking up town, in Albany, Thurston discovered that Herrmann the Great was billed for a performance that evening. He decided to delay his journey, and once more witness the fantastic entertainment which had so greatly impressed him more than ten years before. He did so, and found that the charm and mystery of magic intrigued him more than ever.

The next morning, Thurston went to the station, and to his surprise and delight saw Herrmann in the waiting room. He heard the magician say the words: "Syracuse, 8.20." When Thurston went to the window, and asked for a ticket to New York, he received one of the greatest surprises of his life. In-

stead of a ticket to New York, he received one to Syracuse! Acting on the impulse of the moment, he abandoned all his plans; kept the ticket that was given him, and followed Herrmann to Syracuse, where he again witnessed the magician's performance.

Those two nights of enchanting mystery were deciding factors in the life of Howard Thurston. Instead of continuing his journey to Philadelphia, he returned to Detroit, where his family was living, with the determination to set out upon a career as a magician.

For several years, he sought in vain for the fame which he felt would some day be his. He traveled through many states, giving magical performances under difficult circumstances and conditions. Finally, after inventing his remarkable version of the famous "Rising Card Trick," he obtained vaudeville engagements, and arrived in Denver, Colorado.

As chance would have it, Leon Herrmann, nephew and successor of Alexander (who had died in 1896), was playing at the Tabor Grand Theatre, in Denver. He heard of Thurston's unusual performance, and agreed to have the young magician appear before him ~~or the~~

stage of the Tabor Grand. The special performance was an immense success. Herrmann was enchanted with the mystery of the new "Rising Cards," and Thurston was heralded far and wide as "The Man Who Mystified Herrmann."

Sensing that the time for action had arrived, Thurston traveled to New York, and endeavored to convince theatrical agents that an act of card tricks was suitable for the stage. He finally managed to obtain a try-out at Tony Pastor's Theatre. His single-handed card manipulation, and his "Rising Card Trick" won him instant popularity and recognition. He became a star attraction in vaudeville, and made a successful tour of Europe, where he appeared before King Edward VII of England, the President of France, the Emperor of Austria, and other rulers and men of high importance.

Thurston happened to be at Copenhagen, when King Edward VII, the Czar of Russia, and the King of Greece were visiting the King of Denmark. As there was no opportunity for him to obtain a command performance, he posted himself in a conspicuous place, and as the four monarchs approached in their car-

riage, he stood up, and produced the four kings from a pack of cards, apparently materializing them from the air. King Edward immediately recognized him as the man who had entertained him some time before. He smiled and spoke to his companions. Thurston bowed, and the four kings smiled and bowed in acknowledgment.

Returning to America, Howard Thurston decided to embark upon a newer and greater field, with a full evening show. He learned that conditions were favorable in Australia, and he went there in 1905. By the time he arrived there, he had exhausted all his money in transportation; but his fame had preceded him, and he obtained engagements immediately, under arrangements that enabled him to build up his show to a greater size. His Australian tour was wonderfully successful, and he continued on through China, Java, and other Oriental countries, where he appeared before native potentates.

Then he visited India, the home-land of mystery, and astounded the natives with the wonders of Occidental magic. His adventures in that country were varied and numerous. In traveling through the north of India,

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Thurston was obliged to carry a huge tent, with interior arrangements of a stage and seats, as there were no theatres in the northern provinces that could accommodate his large show.

In the meantime, Harry Kellar had become the leading magician of the American stage. Thurston's success had made its impression upon him, and he cabled to his fellow-magician, asking him to join his show. Thurston returned to the United States, and he and Kellar toured together during the season of 1907-08.

In May, 1908, on the stage of Ford's Opera House, in Baltimore, Kellar announced his retirement, and introduced Thurston as his successor, the future leader of magic in America.

Since then, Howard Thurston has toured the country every season, presenting new mysteries and novel creations of magic for the entertainment of the American public. His success has been constant and well-deserved. He has won the hearts of his audiences, and they have responded by demonstrating their unfailing interest in the wonder show of the world.

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The Thurston show has more than doubled in size since 1908, until now it requires more than thirty people and two carloads of paraphernalia. It is by far the largest and most spectacular entertainment of its kind that has ever been presented on the stage. Its phenomenal success may be attributed to one primary cause—the tireless efforts and the congenial personality of Howard Thurston—a great magician, and a great man.

WALTER B. GIBSON,
President, Philadelphia Assembly,
Society of American Magicians.

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INTRODUCTION

The purpose of this book is to explain clearly, concisely, and conveniently, two hundred mystifying tricks that can be performed by the average person.

Magic is not difficult to perform, and digital dexterity is not essential to the impromptu magician. The object in performing tricks is not to display skill, but to mystify. Many of the best tricks and illusions are performed by comparatively simple means.

None of the tricks in this book requires elaborate apparatus; nor are any of them beyond the skill of an average person. Therefore, the reader can concentrate his efforts upon the actual presentation of the various mysteries, without having to spend time or money in the technical details.

Presentation is the important part of every trick. The best tricks can be spoiled by poor presentation; on the other hand, very simple tricks can be turned into excellent mysteries by good presentation.

INTRODUCTION

In presenting tricks, try to build a little mystery around them. Do not attempt any trick until you have practised it, and feel sure you can do it. Your talk, or patter, is an important item. Fit it to the trick, and have something to say at the crucial moments.

In performing a trick, do not state what you are going to do. By keeping your audience in doubt as to what is to occur, you will often prevent them from obtaining a clue to the trick.

When you have finished a trick, never explain how it is done. A trick always loses its charm and its interest when its secret has been explained. Of course it is quite all right to explain a trick to a person who really wants to learn it; but you should be sure that such a person is not just a curiosity seeker. There are many persons who always try to find out how they have been mystified, and who will promise faithfully to keep secrets to themselves; and yet they will immediately turn around and expose the trick some time while you are performing it. Such persons have no interest in magic; they will never take the trouble to read explanations of tricks in books. Only the real student does this. So it is ad-

visible never to tell them the secret of any trick at all.

It is very easy merely to smile when someone asks, "How did you do it?" That is your own secret, and you can say so. But when some person sees a trick and then says, "Do it again!" you will be confronted by a more difficult problem. A trick should never be done twice, although there are a few exceptional tricks that prosper by repetition. The best way out of the "do it again" dilemma is to go on with another trick—particularly a trick similar to the one you have just shown, but one that involves a different working method.

Even if you are sure you will not be caught, repeating a trick is bad policy, for the element of surprise will be lacking.

The best way to learn magic is to do magic. Pick out a few tricks and learn them; then do them often, and you will find that they improve with age.

The foregoing remarks should be carefully remembered, for they apply to all tricks, and they are not repeated during the book. Some authors go to the extreme of giving patter with every trick; but outside of a few sug-

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gestions, patter has been eliminated from this volume, for two important reasons:

First, because very few persons ever follow the patter that they read in books. The working method of a trick may be adhered to, but presentation—and patter is part of presentation—is a matter of individuality.

Second, because this book is designed to explain a great number of tricks, and the available space can be put to no better use than the description of workable mysteries.

Study the effect of your tricks upon your audiences, and you will soon learn why you are successful with some tricks, and why you fail with others. You must use your wits when you perform magic. Some beginners in the art feel disappointed because no trick is perfect. If there were such a thing as a perfect trick, there would be no satisfaction in performing it. The fascination of magic lies in the art of concealing the imperfections in tricks, and thereby producing perfect effects that seem unexplainable to the onlooker.

200 TRICKS YOU CAN DO

CHAPTER I

BALL TRICKS

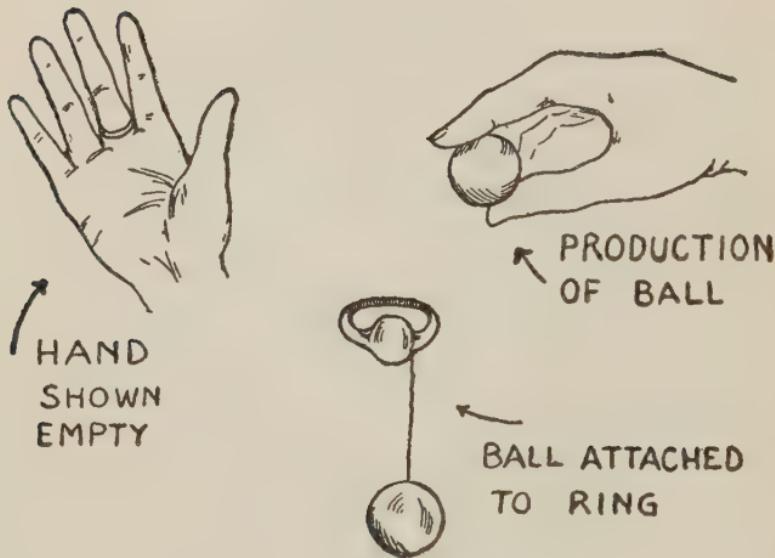
In most ball tricks performed by magicians, small wooden balls are used, and they are generally referred to as miniature billiard balls. In some tricks, golf balls may be used; in others, small solid rubber balls will answer the purpose. Wooden balls are the best for most tricks, and they are not difficult to obtain. They are sold separately in many stores, and they may also be purchased with ten-cent miniature bowling outfits. Ping-pong balls may also be used, but they are somewhat light for certain purposes.

1. The Appearing Ball

The magician shows the palm of his hand, absolutely empty. He reaches in the air, and catches a wooden ball at his finger tips.

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A ring must be worn on the second finger of the right hand. A thread about an inch long is attached to the ring, and the other end is wound around a small tack which is im-



bedded in the ball. When the hand is held with the fingers pointing upwards, the ball hangs out of sight behind the hand. When the hand is swung upwards and turned slightly forward, the ball will appear instantly at the finger tips.

2. The Vanishing Ball

The magician takes a small ball from his vest pocket. He squeezes it between his hands and the ball immediately disappears.

The ball has a tack in it, and to the tack is attached a foot or more of black cord elastic, which runs through the loops of the trousers, and is tied at the further end. The ball is put in the vest pocket. When the ball is exhibited, the magician stands with his left side towards the audience, as the elastic runs under the coat from the left vest pocket. The elastic is stretched when the ball is shown, and as the hands close over the ball, it is released. Hidden by the left arm, the ball flies under the coat, and the hands are shown empty.

3. The Diminishing Ball

This is a very new trick which requires a nickeled metal ball about an inch (or a little more) in diameter. The magician shows a three-inch cardboard tube, just large enough to receive the ball. The tube is painted black on the inside.

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The ball is set in the tube, which is tilted slightly, and the ball slides through slowly. As people watch the ball they see it gradually diminish in size until it is about the size of a pea. Then the ball is allowed to slide back, and it emerges, its original size.

The trick is an optical illusion. The black lining of the tube throws a shadow, and makes the ball seem to diminish in size. If he wishes, the magician may have a tiny metal ball, which he holds between the fingers of his left hand at the bottom of the tube. As soon as the large ball reaches the bottom of the tube, it is caught in the bent fingers of the left hand, which carry it away, and drop the tiny ball on the table, while the right hand gives the tube for inspection.

4. The Self-Rolling Ball

This is an exceptionally interesting dinner-table trick. A golf ball (or wooden ball) is laid on the table, and it mysteriously rolls across the table. While it is in motion any person may pick it up and examine it.

Method: Under the tablecloth, have a small ring with a thread attached. The

thread runs to a confederate on the other side of the table. When the ball is set on the hidden ring, and the confederate pulls the string, the ball will roll across the table. As soon as the ball is lifted, the confederate pulls the ring away from under the cloth.

The thread may be operated by the performer himself if he wishes. In this case it is advisable to run the thread across the table, through a screw-eye under the table and back to the magician. Thus when he pulls the thread the ball will go away from him, and not toward him, which is more effective than the simple plan of having the thread run direct to the performer.

5. The Aërial Ball

A ping-pong ball is best for this trick. The ball is held in one hand, and it suddenly glides through the air to the other hand.

A loop of black thread does the trick. The forefingers of both hands hold the loop taut, forming a sort of track along which the ball slides. The lightness of the ping-pong ball is an asset in this trick, although a light wooden ball will work.

6. Balanced Golf Balls

Balancing one golf ball upon another sounds like an impossibility; and it would be, if there were not a trick to it!

A little dab of lead plaster, secretly attached to the upper ball, is all that is necessary. The upper ball is pressed upon the lower so that the wax comes at the contact point, and the upper ball will remain, apparently balanced.

7. The Mysterious Ball

The magician holds a small ball in his right hand. He covers the hand with a handkerchief and turns the hand back up. He then invites several persons to reach in under the handkerchief and satisfy themselves that the ball is still in the hand. This is done, but as soon as the last person has felt the ball, the magician snatches away the cloth and the ball has disappeared!

The handkerchief is draped over the hand again and people reach under to make sure the ball has not returned. After everyone agrees that the hand is empty, the handkerchief is removed and there is the ball, back again!

This trick seems impossible, and it might be, if the magician attempted it alone. But the last person who reaches under to feel the ball is a confederate, and he calmly takes the ball away when he removes his hand! Hence the remarkable disappearance. When the empty hand is held beneath the handkerchief, the confederate reaches under—last again—and puts the ball back in the magician's hand. It is a bold trick that works.

8. The Ball Tube

The "Ball Tube" is an appliance that can be constructed from a cardboard mailing tube. A ball is dropped through the tube from the top, and of course it comes out at the bottom. But when the ball is dropped in again, it stops half way, and then falls through at the magician's command. The tube is too thick to be pressed, and as the ball slides freely through, its sudden stopping and starting again is very mysterious, especially as the ball may be seen while suspended in the tube, and the tube may be so held that people can see through it.

Various means have been devised for halting the ball in its progress through the tube.

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The simplest device is a length of black thread stretching across the tube. One end is knotted. The other end, which is twice as long as the diameter of the tube, has a small bead tied on the end. A strip of colored paper should be pasted around the tube to hide the knotted end of the thread. The bead is covered by the thumb.

When the ball is dropped through the tube, it falls freely until the thumb draws down the bead, tightening the thread, which stops the ball. As soon as the thumb releases pressure, the ball falls again. The interior of the tube may be shown provided it is not held directly in front of the light. It is advisable to have a duplicate tube (unprepared) which may be left where some one will examine it. A light ball should be used.

CHAPTER II

CARD TRICKS

Card tricks constitute the broadest field of impromptu magic. There are many magicians who specialize in card tricks only, and the skillful sleights and passes that are possible with cards are exceedingly numerous. On the other hand, there are many perplexing tricks with cards that require very little skill, and some of the best of these form the present chapter.

Before attempting to perform card tricks, the amateur magician should first learn to shuffle and deal cards with ease and precision. If he handles the pack clumsily, the people watching him will quickly realize that he is not performing feats of skill; but if he proceeds with smoothness, they will attribute his tricks to skill in sleight-of-hand, and will take an interest in his performing.

A great many card tricks consist of the surprising discovery or revelation of a certain

card which has apparently been chosen at random by a spectator. Therefore, the magician must find ways of learning, or of controlling a selected card, either before or after it is taken from the pack. We will first consider a number of simple but effective methods by which this end may be accomplished. There are other methods which form intrinsic parts of certain tricks, and they will be explained later in the chapter.

1. The “One-Way” Pack

Certain packs of cards have what is known as “one-way” backs. This is particularly true of high-grade cards. Instead of a symmetrical design on the backs of the cards, these packs have pictures or initials. Such a pack is especially suited to the needs of the magician. He first arranges the cards so that the pictures are all pointed in the same direction. Then he fans the cards and allows a person to select one. As soon as the card has been drawn, the magician quietly turns the pack around. Thus when the chosen card is returned, its design will be reversed. The pack may be shuffled, but as soon as the magician

runs through the cards, he will discover the one that is reversed, and will know that it is the chosen card.

“Bicycle” cards do not, as a rule, have “one-way” backs. There is one exception, however, in the pattern known as the “Emblem Back.” This design is reversible, although it does not appear so at first glance. Such a pack is the best available for this trick.

2. The Pencil-Mark Pack

Any pack of cards may be made “one-way” by a very simple process. Square up the pack and make two or three straight pencil lines at one end of the pack, the lines crossing every card. When a card is selected, the pack is turned around, and the chosen card is returned. A glance at the marked end of the pack will reveal a break in the pencil lines; at the other end of the pack, tiny pencil dots will appear. The breaks at one end and the dots at the other indicate the chosen card, and the pack should be cut at that point.

3. Pointed Cards

A glance through a pack of cards will reveal the fact that certain cards are “pointers.”

Take for example, the seven of spades. It has seven spots and five of them point in one direction. The nine of hearts has five points in one direction. The aces of spades, hearts, and clubs are "pointers." The seven of diamonds is a "pointer," because it has one odd point above the center.

To make use of this interesting principle, take all the "pointers" from a pack, and arrange them with their principal points in one direction. Group these cards at the center of the pack, and fan the cards so that one of the "pointers" will be selected. Turn the pack around, and let the chosen card be returned. After the pack has been shuffled, a glance at the faces of the cards will reveal the chosen card, for it will be pointing the opposite way from the others.

4. The Double Card

This is an ideal form of "card locator" for the magician who performs with his own pack. A pack of cards with white margins should be used. Take the odd card which generally comes with such packs and trim off the white margin. Then paste the trimmed card on the

back of one of the cards in the pack. At a very close distance, the double thickness cannot be detected.

As soon as a card has been taken from the pack, square up the cards and riffle one end of the pack. Your finger will encounter a sudden stop as soon as the double card falls. Let the chosen card be replaced at that point, and it will be directly above the double card. Then the pack may be squared up and cut. Your fingers will naturally lift off the cards above the double card, and thus the chosen card will be brought to the bottom of the pack.

5. The Short Card

The short card serves the same purpose as the double card. It is simply a card which has about a sixteenth of an inch trimmed from one end. It is handled just the same as the double card and serves as a locator when the chosen card is replaced just above it.

The short card, however, may be adapted to any pack of cards, if the magician takes the precaution to carry a pair of small scissors (preferably folding ones) in his pocket. By pocketing a card from the pack, and finding

an opportunity to leave the room, he may trim the end of the card and return it to the borrowed pack.

6. The Bent Corner

In this trick, the magician fans the pack and holds the cards with the faces toward a spectator, inviting him to touch one of the cards. As soon as the spectator does so, the magician's left thumb, which is hidden behind the pack, bends up the corner of the selected card. After the pack has been shuffled, a glance at the corner of the pack reveals the position of the chosen card, and the pack can be cut at that point.

7. False Shuffling

False shuffling is the means whereby a card may be kept at the top or the bottom of the pack while the magician is shuffling the cards. A false shuffle should not be shown as a trick in itself. No especial skill is required in false shuffles; anyone who can shuffle a pack of cards in the ordinary manner can execute the false shuffle just as easily.

First, suppose that the pack is to be shuffled in the dovetail fashion, by cutting it into two

heaps and riffling the ends together. The magician has located the chosen card and has cut the cards to bring it to the top of the pack. In riffling the ends of the pack, he merely retains the top card with his thumb, so that it is the last card to fall and its position is undisturbed.

Second, for an ordinary shuffle, to keep the chosen card on top of the pack, grip the pack between the thumb and fingers of the right hand, the thumb at one end and the fingers at the other. Hold the pack with the bottom card facing the audience. Now the left thumb comes up, and pulls away some of the cards from the bottom of the pack. As it does so, the left fingers bring along the top card also. Then the right hand, aided by the left thumb, shuffles the remaining cards in front of the first group. The chosen card still remains on top. If the chosen card is originally on the bottom, the right hand holds the pack with the back of the top card toward the audience. Otherwise the shuffle is the same.*

* In order to avoid confusion, the reader should study all card tricks with the pack in his hands. He should begin by laying the cards on the table as though ready to be dealt. The uppermost card is then known as the TOP card; the lowermost is the BOTTOM card. These conditions are *always* considered the same, no matter in what position the pack may be held.

Third, there is a very simple shuffle in which the chosen card is undetectably transferred from the top of the pack to the bottom, or vice versa. Hold the pack as previously described, with the top card toward the audience. The left thumb pulls away the top card alone and the remaining cards are then shuffled on top of it, so that the chosen card becomes the bottom card. To bring the bottom card to the top, the magician should first take the precaution of turning his right side toward the audience; then he takes the pack between the fingers and thumb of his right hand, with the top card toward the palm. The left thumb pulls down the bottom card alone, letting it fall into the bend of the left fingers; then the remaining cards are shuffled from the right hand into the left, the desired card then being on top of the pack.

8. Cut to the Card

The items previously described in this chapter are not complete card tricks in themselves. They are methods that lead up to clever conclusions which would be impossible without their aid. The following trick, which is a

great mystery, is dependent upon a method given before.

Effect: A card is chosen and returned to the pack, which is thoroughly shuffled. The magician takes a card from the pack, and exhibits it. It is not the chosen card. With a sudden movement, he thrusts the card face up into the center of the pack, and using it as a lever, lifts off the upper portion of the pack. When he turns the upper portion face up, behold! the chosen card is on the bottom of the upper portion! The quick thrust into the pack has discovered the chosen card.

Method: Refer to trick six of the present chapter. The trick is performed by the aid of the bent corner. When the magician holds the pack, he turns the edge toward himself and looks for the bent corner, which stands out quite plainly. It is a simple matter to thrust the odd card, face up, just below the card with the bent corner.

9. The Spelling Trick

A card is selected from the pack and is re-inserted. The magician cuts the pack several times. Then he asks the name of the chosen

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card. Suppose it is the queen of clubs. He deals off the cards one by one, spelling a letter as he deals each card, thus: "Q-U-E-E-N O-F C-L-U-B-S." He turns up the last card. It is the queen of clubs!

Method: After a card has been taken from the pack, square up the cards in the left hand and then start to push the top cards to the side so that the chosen card may be inserted. In so doing, count the cards as your left thumb pushes them to the right, and as soon as you have reached eleven, calmly lift that group of cards, and let the chosen card be placed under them. This must be done nonchalantly. After your right hand has lifted the eleven cards, the left thumb should still push along a few more cards in a careless manner, but the break should be made just below the eleventh card.

The selected card is then the twelfth from the top of the pack. Cut the pack into four heaps, and lay them thus:

1 2 3 4

Heap 4 is the top heap, and it should contain at least fifteen cards. Throw heap 4 on heap 2. Then drop heap 3 on heap 1, and

place heaps 2 and 4 on 1 and 3. This apparently mixes the cards, but it does not change the position of the top twelve.*

Then ask the name of the chosen card. *No matter what that card may be, you can spell its name in such a way that your count will end on the twelfth card.*

For example, ace of spades; spell A-C-E O-F S-P-A-D-E-S, and turn up the *next* card.

Ace of clubs; Turn the top card of the pack face up and appear surprised to find that it is not the ace of clubs. Toss it aside, and start spelling with the second card: A-C-E O-F C-L-U-B-S, and turn up the *next* card.

Ace of diamonds: Spell A-C-E O-F D-I-A-M-O-N-D. Turn up the last card on the letter D. It will be the ace of diamonds.

Queen of diamonds: Spell Q-U-E-E-N D-I-A-M-O-N-D and turn up the card on letter D.

King of diamonds: Spell K-I-N-G D-I-A-M-O-N-D-S and turn up the card on the letter S.

By employing one of these various methods

* This procedure is known as a "False Cut." It may be employed in other tricks instead of using a "false shuffle."

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to suit the chosen card you can always end your spelling on the twelfth card. The joker should not be used in the pack. As soon as the chosen card is named, you can do the spelling mentally, or with your finger tips. With a little practise the trick presents no difficulties.

10. The Wise Queen

This is a very effective mystery. A spectator is invited to shuffle the pack. The magician takes the cards and asks, "Which is your favorite queen?" Suppose the queen of diamonds is named. The magician runs through the pack and removes the queen of diamonds. Then he lays the pack face down on the table and divides it into three piles. The spectator selects one of the piles and removes the top card; he lays it face down on the table without looking at it.

The magician remarks that the queen of diamonds is very wise. He holds the queen to his ear, and pretends to converse with it. Then he touches the queen to the card that is on the table, and again holds the queen to his ear.

"Ah!" he says, "The queen tells me that that

card is the nine of spades." The card is turned up, and it *is* the nine of spades!

Method: In looking through the pack to find the queen of diamonds, the magician calmly glimpses the top card and remembers it. When he cuts the pack, he lifts off about two-thirds, leaving a small heap; then he moves to the right and drops another third; and he drops the top group in the center. He therefore knows the top card of the center heap, which we are assuming to be the nine of spades. When the magician asks a spectator directly in front of him to choose a heap, that person will almost invariably take the center heap, which fits right in with the magician's plans. The top card of the heap is chosen, and the rest of the trick is merely by-play.

Should the spectator choose another heap, the magician need not worry, for he has not yet stated what he intends to do. He turns to another person and says, "You take one also," at the same time indicating the other end heap with a wave of his hand. If the spectator takes that heap, the magician says, "Now we have one heap left. We will use it."

If the second spectator takes the center heap, the magician immediately forgets the first per-

son, and centering his attention on the second person, tells him to lay aside the top card of his heap.

11. The Four-Ace Trick

There are many variations of the famous Four-Ace Trick, some of which require exceptional skill. The following version is quite easy of execution, yet it is thoroughly mystifying.

The magician lays four aces face down on the table so that they form the corners of a square. Then he deals three cards on each ace. He asks that one heap be chosen. That heap is placed to one side and the others are picked up and are pushed into the pack.

There are now three aces in the pack; and a fourth ace, with three indifferent cards, is on the table. The magician snaps the pack, and says: "Go!"

Then he deliberately riffles the end of the pack, very slowly, before the eyes of the audience, so that they may see every card. But as he runs through the pack in this manner, not an ace appears. The three aces have disappeared! Some one is invited to turn up

the cards on the table, and there are all four aces!

Method: Three duplicate aces, spades, clubs, and diamonds, are required. The ends of these aces are previously trimmed about a sixteenth of an inch. This should be carefully done with a large pair of scissors.

The three short aces, and the genuine ace of hearts, are the ones that are laid on the table, thus:

Ace of Diamonds Ace of Hearts
Ace of Clubs Ace of Spades

The three remaining aces, which are genuine, are the seventh, eighth, and ninth cards down from the top of the pack.

The magician carefully shows the aces on the table, and puts them faces down. He deals three cards on the ace of clubs, three on the ace of diamonds, three (aces) on the ace of hearts, and three on the ace of spades. Then he asks a person to call one, two, three, or four. As soon as the number is named, the magician counts around the square of piles, in such a manner that his count ends on the ace of hearts, thus:

*	I	*	2	2	3	3	4
*	*	*	I	I	*	2	I

He picks up the remaining heaps and inserts them in the pack, which may be shuffled. When he riffles the end of the pack, the aces will not appear, for, being short, they will fall in back of other cards, and will be passed unseen. When the heap on the table is turned over, it will be seen to contain all four aces.

12. The X-Ray Cardcase

The magician takes a pack of cards from the case. He holds the case behind his back and invites anyone to insert a card, face down, in the case, closing the flap of the case so that the card will be entirely concealed.

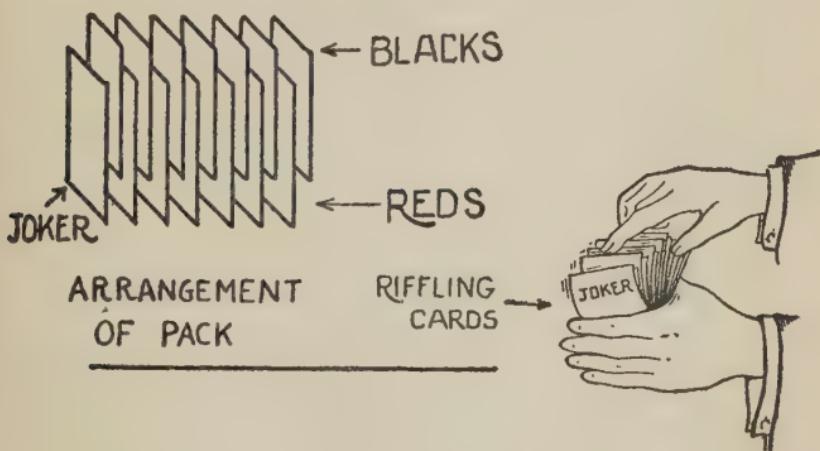
The magician then holds the cardcase to his forehead and instantly names the card that is in the case, although no one has seen it!

Method: A small hole is cut in the lower right corner of the back of the card case. The case is held back downwards, behind the back, with the thumb always covering the tiny opening.

In raising the case to his forehead, the magician moves his thumb aside and thus catches a glimpse of the index corner of the card inside the case.

13. The Color-Changing Pack

Effect: The magician exhibits a pack of cards with the joker on the face (the bottom). He riffles the end of the pack, and shows that it contains red cards only. He blows on the pack, and riffles it again. This time the cards



are all black! He blows on the pack once more, and this time the cards become both red and black. The pack may be thoroughly examined.

Method: Separate the reds from the black, and dovetail the two portions very carefully, so that every odd card is red, and every even card black. Push the two sections together,

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but stop before the ends are quite flush. Then put the joker on the bottom of the pack. The result is this: When one end of the pack is riffled, only red cards will be seen. In blowing on the cards, and transferring them from one hand to the other, they are turned around, and when the other end is riffled, only blacks will appear. In blowing on the cards again, the fingers push the two sections flush together; so when the cards are riffled the third time, both colors will be in evidence.

The pack must be held quite firmly during the trick.

14. The Color-Changing Card

This is a very smart and surprising trick. The magician turns the top card of the pack face up and shows that it is the six of diamonds. He throws the pack upon the floor, and the card instantly changes into the six of spades.

Method: The second card of the pack is the six of spades. Just before dropping the pack, push the two top cards, as though they were one, about three-quarters of an inch over the side of the pack. The pack must be thrown

squarely upon the floor, and not too violently, or the cards will scatter. The pressure of the air causes the two top cards to turn over, so that the six of diamonds falls face down, while the six of spades comes face up. To the observer, it appears as though the six of diamonds has magically been transformed into the six of spades in the twinkling of an eye.

15. The Three Jacks

The majority of tricks do not bear repetition, but here is one that becomes more and more perplexing as it is repeated. It should not be overdone, however.

The magician takes the pack and deals two heaps of three cards each, dealing the cards one at a time. He turns up the first hand dealt and shows that it contains three jacks. He gathers up the cards and repeats the deal; again the first hand receives the three jacks. The deal is repeated several times, yet every time the three jacks fall in the first hand.

This is apparently a feat of skillful dealing, but in reality, no dexterity is required. *Four* jacks actually figure in the trick. On the top of the pack are three jacks, then an indifferent

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card, and then the fourth jack. The cards are dealt one at a time, in two heaps of three each; but when the sixth card is dealt, it must be slid under the second heap, being used as a lever to pick up that heap and put it back on the pack. Then the first heap is shown to contain three jacks, which are replaced on the pack. The cards are then set to repeat the trick.

16. Card At Any Number

Effect: After a card has been selected and returned to the pack, the magician states that he will make that card appear any number down from the top of the pack. Suppose that the number sixteen is requested. He counts off sixteen cards, and turns up the last one, but it is not the chosen card. Rather surprised at this, the magician hands the pack to the chooser and tells him to count the number for himself. When the spectator counts off sixteen cards, he finds that his card is the sixteenth.

Method: The selected card is brought to the top of the pack by one of the methods previously explained; and is kept there by a "false shuffle." When a person calls for sixteen, the magician counts off sixteen cards ~~one~~,

by one, and replaces them on the pack, before he turns up the last removed. Of course it is not the chosen card; but in counting the cards the magician has reversed their order so that the sixteenth card now is the chosen one, ready for the person to count to it.

17. The Card in the Pocket

This trick depends upon a variation of the principle just explained. A pack of cards is shuffled, and the magician tells a person to count off any number of cards, say ten, and then look at the next card (the eleventh) after which he is to replace the cards he has counted off, leaving the selected card in its original position.

This is done while the magician's back is turned. Then the pack is given to him and, looking through the cards, he removes one and puts it in his pocket. The pack is given back to the spectator, who is told to count down to his card; but when he reaches the eleventh card, he finds that his card is gone. The magician thereupon removes the chosen card from his pocket! It must be remembered that the magician *does not know* the number

of cards counted off by the spectator, and this makes the trick appear very mysterious.

Method: In giving the pack to the spectator and explaining how he must count off the cards, the magician notes the top card. In counting the cards off one by one, the spectator reverses the order of the cards. When he looks at the eleventh card and puts the ten cards back on top, the *card which the magician knows* comes directly over the chosen card. The magician merely has to look for his own card and remove the card below it.

18. The Turn-Up Card

The Turn-Up Card is a very pretty conclusion for a card trick. The magician simply slides the pack along the table, and the chosen card mysteriously turns over in the middle of the pack, and lies face up.

In its original form, this trick was done by having the chosen card on top of the pack, brought there by the magician's customary method. As the pack was dropped, the top card was allowed to project, as in the Color-Changing Card, so that it would turn face up on the pack.

In the improved method, the magician holds the pack crosswise in his right hand. The right thumb pushes forward the top card and the fingers lift it slightly. Then he slides the cards along the table, in an easy sweep. The air pressure turns over the top card, which falls in the midst of the sliding cards just as though it emerged from the center of the pack.

There is nothing difficult about this trick, but there is a certain easy knack that, once acquired, makes the trick a perfect illusion.

19. The Burglars

There is an old trick called the "Four Burglars," which is now so ancient that it is hardly worth performing. There is, however, a new adaptation of the trick which is entirely different in method, and it makes a very interesting experiment in impromptu magic.

Three jacks are shown, representing three burglars. A king is also used to represent a detective, while the pack represents a house.

The story goes as follows: "The three burglars decided to rob the house, so one went in the front door." (A jack is placed on the

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bottom of the pack.) "Another entered the back door." (A jack goes on top.) "The third went in a window." (The third jack is pushed into the center of the pack.) "The detective seeing this, went in the back door also." (The king is placed on top.)

"The burglars, hearing the detective, ran around in the house." (Here the pack is cut three times.)

The pack is then fanned, and in the center of the pack are found the three burglars, each one guarded by two detectives. That is, in the center of the pack, seven cards are discovered clustered together in the following order: King, jack, king, jack, king, jack, king.

Before commencing the trick, secretly place the fourth jack between two kings at the bottom of the pack, and put a king on top of the pack. No one knows of this preparation. When one jack "goes in the window," push it in the pack quite a little above the center. Place the other cards as described. Then when you cut the cards, the three jacks and four kings will be together as described. One cut is sufficient, but two additional cuts add to the effect.

20. Kings and Queens

Effect: The four kings and four queens are removed from the pack. They are gathered together in a pile, which is cut and apparently thoroughly mixed. The magician puts the cards behind his back and brings out the king and queen of clubs, then the king and queen of spades, then diamonds, and finally hearts. All the kings and queens are paired!

The cards are stacked together again, and the heap is cut. This time the magician brings out the four kings in one hand and the four queens in the other.

Method: In arranging the cards, lay the four queens together, and the four kings together; take care that the order of suits is the same in each group; say diamonds, clubs, spades, hearts. Put the two groups together. The packet may be cut any number of times, and you can make this more effective by taking off three or four cards from the top and putting them on the bottom, and then peeling off five or six cards from the bottom and placing them on the top, all in one continued movement.

Simply put the cards behind your back and hold them in your left hand, your forefinger separating the top four cards from the lower so that you have two packets. With your right hand take the top cards from each group. They will be the king and queen of the same suit. The next two cards will also be of the same suit and so on.

For the second part of the trick, put the paired kings and queens in one group, but take care that their order runs king, queen, king, queen, king, queen, king, queen; or queen, king, queen, etc. Put the cards behind your back and draw off the top card between the right thumb and forefinger; the second between the forefinger and second finger. Proceed thus so that the odd cards are in one group, the evens in the other. One group will contain the kings, the other the queens.

21. Mental Telepathy

The magician shows three cards and asks a person to think of one of them. He puts the three cards in his trousers pocket. Then he draws out two of the cards and lays them on the pack.

"If you have been thinking of your card," announces the magician, "it will be the one that is still in my pocket. Tell everyone the name of your card."

"The three of clubs," replies the person who is thinking of the card.

The magician reaches in his pocket and brings out the three of clubs:

In his pocket, the magician has previously hidden two indifferent cards. When he shows three cards, and puts them in his pocket, he notices the order in which they lie. Then he reaches in and brings out the two indifferent cards, but does not show their faces. The audience believes that they are two of the three cards he just put in his pocket.

When the spectator names the card of which he is thinking, the magician has simply to bring out the correct one of the three cards that are in his pocket!

He then has two cards remaining, so he can repeat the trick. By watching a person's eyes, it is often possible to discover the card he is choosing, in which case the secreted cards do not have to be used; instead, the magician can bring out the two cards that the person is *not* thinking of, and carelessly drop them

faces up. This diverts suspicion from the usual method.

22. Long Distance Telepathy

This is an excellent trick to perform in connection with the previous experiment. After your audience is worked up to the height of perplexity, ask them to choose any card from the entire pack. Suppose the ace of hearts is selected. You then state that if all present will concentrate on the ace of hearts, any person may call up your friend Mr. Adams, whose telephone number is Market 1416 (or whatever the number may be), and he will name the card selected.

This is done, and when Mr. Adams comes to the other end of the wire, he promptly names the ace of hearts as the card selected.

This trick will never fail to create astonishment: but the secret is very simple. On a card in your pocket, you have a list of names, such as the list on page 41.

When you look on the card for the phone number of your friend, you also find the name that goes with the playing card that has been selected by the company. If the eight of

spades is selected, you tell the audience to call up and ask for Mr. Hood. Mr. Klein is the key name for the jack of clubs, and so on.

	Diamonds.	Clubs.	Hearts.	Spades.
Ace	Alberts	Ames	Adams	Atkinson
Two	Brown	Bates	Billings	Black
Three	Carter	Chester	Crown	Callahan
Four	Davis	Dodd	Dale	Dobbins
Five	Earle	Emerson	Ellis	Engle
Six	Franks	Fisher	Farnum	Flood
Seven	Graham	Gibson	Girard	Glover
Eight	Harris	Hale	Herbert	Hood
Nine	Irwin	Idler	Ives	Ingersoll
Ten	James	Judson	Jansen	Jarvis
Jack	Knight	Klein	Kaufman	Keyser
Queen ...	Lewis	Lane	Lawrence	Lee
King	Morris	Moore	Myers	Mulholland
Joker—Rice				

Your friend at the other end of the line has a duplicate list, so as soon as the fictitious name is given to him he knows the chosen card. Note the alphabetical arrangement of the list.

The trick cannot be repeated. Your excuse

for this is that so much concentration is necessary that your "mind reader" can only visualize one card in the course of an evening; so if the trick were repeated, he would simply repeat the name of the first card chosen.

23. Magnetic Cards

The effect of the Magnetic Card trick is quite surprising. The magician lays a number of cards on the palm of his hand, and when he turns the hand over, the cards remain attached to it, as though magnetized; until, at the magician's command, they fall to the floor.

There are several methods of working this trick, and an explanation of different ways of performing will enable the reader to use the method which best suits him.

Method 1: Tie a fine hair around the center of the hand, so that it forms a loop about the palm. Tuck one card under the hair, and push the other cards—seven or eight of them—under the corners of the first card. The first card will then support the others. The hair is invisible at a short distance; and a spreading of the hand will break it, releasing the cards at the desired moment.

Method 2: Use a pack of cards with an ornamental circle in the center of the back design. Cut one of the circles out of an odd card, bend the circle in half, and paste it to the center of another card so that it forms a flap. The flap is gripped between the fingers, which thus support the card, while other cards may be tucked under the supporting card. When the fingers are spread slightly, the cards will fall.

Method 3: Bend up one corner of a card and grip that corner between the last two fingers, so that the card runs diagonally across the palm. Pressure by the base of the thumb, at the other end of the card holds the card in place, so that other cards may be tucked into place.

Method 4: If you customarily wear a finger ring, insert the point of a pin under the ring, and tuck a card under the head of the pin, which extends towards the palm. This will support that card, and the other cards may be tucked in under it.*

Method 5: Obtain a piece of diachylon

* In tucking cards in under the supporting card, other cards may be inserted under the *secondary cards*, so that they will partly mask the face of the supporting card.

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(lead plaster) from a drug store, and rub it all over the palm and fingers. The appearance of the hand will not be changed, but the hand will be very sticky. Lay six or seven cards on the table, and press the hand firmly upon them. Then lift, and the cards will come up. When the hand is shaken the cards will fall.

24. The Vanishing Card

This trick is performed with a playing card, a tumbler, and a handkerchief. The card is placed beneath the handkerchief, which is held over the glass; and the card is pushed down into the glass. When the handkerchief is removed, the glass is shown empty. The playing card is really a piece of transparent celluloid, cut to the size and shape of a playing card. The celluloid card is hidden beneath the handkerchief, at the outset. When an ordinary card is shown and placed beneath the handkerchief, it is dropped on the table among the remaining cards of the pack, and the celluloid card is held underneath the handkerchief, where it appears and feels like an ordinary card. When the celluloid card goes in the glass, the handkerchief may be removed

and the glass held up for all to see; for the celluloid will be invisible through the sides of the glass.

25. The Automatic Rising Card

A drinking-glass is employed in this trick also. Any card is taken from the pack and is pushed down into the glass. A spectator is told to ask the card to rise. The card, however, does not obey the command. The magician removes the card from the glass, strokes it on his sleeve, and inserts it in the glass, from which it immediately rises to his outstretched hand.

Method: Use a smooth-finished glazed card, and a glass with tapering sides. Take a piece of dry soap and rub it on the inside of the glass, making two narrow channels at opposite points, running from the top of the glass to the bottom. When the card is pushed down into the glass so that its edges come in contact with the smooth paths, the card will rise; but if it is not pushed in at the correct point, it will not rise. The soap should be applied carefully and evenly; then its presence will not be observable.

26. The Card on the Hand

This is a surprising finish to a card trick. After a chosen card has been brought on top of the pack by any one of the methods described, the pack is cut into two portions. The magician places the lower portion on the palm of his hand and tosses it in the air. He thrusts his hand among the falling cards, and the chosen card appears on the back of his hand, apparently caught out of the others.

Method: The magician has a tiny bit of lead plaster affixed to the back of his hand. When he places the lower heap on the palm of the hand, he momentarily rests the back of the hand on the upper heap. When the hand tosses the lower heap in the air, the chosen card sticks to the back of the hand. The hand is simply turned over amongst the falling cards, and the illusion is complete.

27. The Spirit Card

The Spirit Card is a perfect little mystery that requires a minimum of skill. An envelope is shown empty, and a tiny piece of cardboard is put in it. Then a pack of cards is cut, and

the envelope is inserted between the two halves of the pack. The spectators then look at the card just below the envelope. It is the four of diamonds. The envelope is opened, and the tiny card is shaken out. On it is a picture of the four of diamonds! The envelope is then tossed on the table.

Method: The envelope is a double one, made by cutting off the front of another envelope and inserting it in a genuine envelope. When the two flaps are stuck together, the envelope appears quite innocent.*

In the front compartment of the envelope, place the tiny four of diamonds (or whatever card you wish to use). The tiny card can be drawn with ink; a tiny photograph or a printed card is preferable if one can be obtained.

The top card of the pack is a four of diamonds. Show the envelope apparently empty, and drop in a blank card of the same size as the miniature that is hidden in the envelope. Cut the pack, and after sealing the envelope, calmly place it on the top portion of the pack,

* It is best to use a small envelope with the flap at the end.

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putting the lower portion on the envelope. This is a bold procedure that never fails to pass detection. The spectators look at the card underneath the envelope.

Remove the envelope, cut it under the flap, thus opening the front compartment, and let the tiny card fall out. While every one is examining it, and the surprise is great, calmly put the envelope in your pocket. There you have a duplicate envelope, which is unprepared, and which has been sealed and opened. As an afterthought, you bring out the envelope (really the duplicate) and drop it carelessly on the table. No one ever notices this simple exchange, as it is done quite naturally. Do not say anything about the envelope; after a while some one will pick it up and examine it.

28. The Aces From the Pocket

Allow a pack of cards to be thoroughly shuffled. Show that the inside pocket of your coat is quite empty, and put the pack in there. State that the aces respond to your sense of touch, and thrust your hand into the pocket. Each time you reach in, you bring out an

ace! After the aces have all been produced, the pack is brought out, and all the cards may be examined.

Method: Previously remove the aces from the pack, and put them in your upper right vest pocket. Let the pack be shuffled; no one will notice that the aces are missing, as you do not mention them until you have put the pack in your inside pocket.

Each time you reach for an ace, put your hand in your *vest* pocket. By holding the coat well over with the right hand, no one can tell that you are not reaching into the inside pocket.

29. The Reversing Card

The effect of this trick is not new; but the method has been so simplified that the trick may be performed with very little practice.

A card is taken from the pack and noted. It is returned to the magician, who pushes it face down into the pack, holding the pack well squared to show that he cannot keep track of the card.

The pack is laid on the table and the magician waves his hand over it. He deals off

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the cards one by one, and suddenly he comes to a card that is face up. It is the chosen card!

To perform this trick, use a pack that has white margins around the edges of the backs. Secretly turn the bottom card of the pack face up. Then fan the cards, taking care not to show the bottom card, and have a card selected.

While those present are looking at the card, turn your back so that you will not see it. This gives you time to square up the pack and turn it over, so that the bottom card is on top.* When you put the chosen card back in the center of the pack, it really goes in upside down; the reversed bottom card makes the pack appear normal. Hold the pack in your left hand, the fingers at one side and the thumb at the other, with the palm upwards. As you approach the table, turn your hand over (back up) with a sweeping motion, and lay the pack on the table. Pass your hand over the pack and deal the cards until you come to the chosen card, which will be face up.

*The reversal of the bottom card may be left until you turn your back, but it is safer to attend to it beforehand if possible.

30. The Traveling Ace

Take a pack of cards and show the ace of clubs, which you place on top of the pack for a moment. Then remove the card and push it into the center of the pack; when the card is one-third in, tilt the pack up so that everyone may glimpse the ace.

As soon as the ace is fairly in the pack, the cards are snapped, and the bottom card is turned up. It is the ace of clubs, back on top!

Method: When you show the ace of clubs, the three of clubs is in back of it, the two being held as one. The cards should be bent slightly outwards by pressure of the thumb and fingers at opposite sides. Then the double thickness will not be detected. The cards are laid on the pack, and the three (supposedly the ace) is removed and pushed in the center. When the card is one-third in, tilt up the pack, holding your finger tips over the end of the card. Only the center spot of the trey will be observed; push the card all the way in, and everyone will be satisfied that the ace is actually in the center of the pack.

CHAPTER III

CIGAR AND CIGARETTE TRICKS

1. Cigar from Pocketbook

A small pocketbook is opened in the left hand, and a cigar is drawn from it, although the cigar is much larger than the pocketbook.

Method: Take the band off the cigar and hold the cigar lengthwise in the right hand, bending the thumb in to hold it there. Open the pocketbook with the left hand, and place the tips of the right fingers in the pocketbook. (The back of the right hand is away from you.)

Grip the ends of the cigar with the left thumb and fingers, through the sides of the pocketbook, and slowly withdraw the right hand. As the hand runs up the cigar it looks as though the cigar is being pulled out of the pocketbook. When the right hand reaches the end, it carries the cigar out of the pocketbook. The illusion is very deceptive.

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Note: Rubber cigars are now being sold which are perfect imitations of genuine cigars. One of these cigars can be rolled up and enclosed in the pocketbook, and may then be produced from it.

2. Disappearing Cigar Band

This is a smart little trick that is not difficult. A cigar band suddenly disappears from a cigar, and then comes back again.

Cut a cigar band in half so that only the emblem remains. Glue the half band to a cigar. When the cigar is shown, the band appears to be quite ordinary.

Wave the cigar and give it a half turn between the thumb and forefinger, thus turning the banded side away from view. The band apparently disappears. Another half turn will bring it back. A little practise will make this an effective trick.

3. Cigar Balanced on Hat

Balancing a cigar on a hat is not a difficult trick—when you know the secret! A derby hat is the best to use; but another hat will do.

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Simply push a pin through the crown of the hat from the inside. Then set the end of the cigar on the pin, and the cigar will balance perfectly on the hat.

In doing this trick, the magician should pretend that it is quite difficult—a feat of genuine balancing. By reaching up inside the hat the magician can remove the pin and release the cigar.

4. The Revolving Cigar

The magician sets a cigar on its side on the crown of a hat, and flips one end of the cigar. The cigar immediately revolves on the hat, spinning around and around.

As in the last trick a short pin, through the crown of the hat, is responsible. In this case, the side of the cigar, at the center, is pressed on the pin. Hit the end of the cigar and it will revolve on the unseen pivot.

5. The Reversing Cigarette

A cork-tipped cigarette is pushed through the left fist, the cork tip going in first. When

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the cigarette comes out the other side, the cork tip comes last.

This is accomplished by cutting the cork-tip from a cigarette, and putting it on a smaller cigarette. Thus the cork-tip will slide freely along the cigarette. When the cork-tip end is pushed into the fist, the fingers retain the tip, and let the cigarette slide through until the end of the cigarette is reached; then the tip is released, so it comes out on the other end of the cigarette

6. The Magnetic Cigar

A cigar is laid upon the finger tips of the left hand. The hand is slowly turned over, and the cigar remains there as though magnetized. The hand may be held in any position, but the cigar does not fall until it is removed and laid on the table.

A small pin does the trick. The pin is set with the head between the knuckles of two fingers of the left hand. The cigar is set on the pin point, which projects straight inwards, and it will adhere there.

When the cigar is removed, the ~~fingers are~~

opened slightly, allowing the pin to fall unobserved to the floor.

7. The Invisible Cigarette

This is an interesting pantomime which ends with a trick as the climax.

The magician lays a partly opened box of matches on the table. Then he pretends to take a cigarette paper from his pocket. He opens an imaginary tobacco pouch and loads the invisible cigarette paper. Then he goes through the actions of rolling a cigarette, which he pretends to place in his mouth.

As if to add a bit of realism to the pantomime, the magician lights a match and holding his hands cupped on account of a pretended wind, he proceeds to light the imaginary cigarette. When he finishes the action, he is smoking a real cigarette, which has appeared from nowhere!

Method: Take a box of safety matches and cut a piece out of one end of the drawer, just large enough to admit a cigarette. Insert a cigarette in the drawer. Push the drawer part way open at the other end and take care that the cigarette is covered with real matches.

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Everything is pantomime up until the match is lighted. The box is held in the left hand, and the right strikes the match. As if to avoid a wind, both hands are raised, cupped to the mouth. The left hand pushes the drawer shut, which causes the cigarette to project from the inner end. As the hands reach the mouth, the lips grasp the cigarette. The hands are brought forward a bit so that the cigarette is drawn clear from the box, and the cigarette is immediately lighted from the match. When the hands are lowered, there is the lighted cigarette!

The right hand shakes out the match while the left hand pockets the match box.

8. The Automatic Cigarette

A pack of cigarettes is held in the left hand. At the magician's command, one of the cigarettes rises out of the pack, of its own accord.

The cigarette is not in the pack at all. It is in back, where it is held by the thumb, which is in the rear of the pack, the fingers being in front, pointing upward.

The back of the pack is pressed in slightly, as the pack is not entirely full of cigarettes.

The right hand makes passes above the pack, and the left thumb pushes the hidden cigarette upwards. From two feet away, it appears as though the cigarette is rising from *within* the pack. The right hand takes the cigarette when it has emerged and the pack may then be examined.

This is a very effective little illusion.

9. Stretching a Cigarette

This is a trick that requires a bit of skill.

A cork-tipped cigarette is taken between the hands, which draw upon it and stretch it to twice its usual length!

Certain brands of cigarettes are made in long sizes, and the magician must obtain one of these long cigarettes. The long cigarette is hidden in the left hand, lengthways, just as the cigar was held in the cigar and pocketbook trick.

The hands then take a normal cigarette of the same brand, and pretend to push it together, as though it were telescopic. In doing this, the cigarette is pushed into the right hand, where it is held by the thumb.

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The backs of both hands are towards the audience and the finger tips are touching.

The left thumb pushes forward the long cigarette, and the hands begin to draw upon it, instead of the other cigarette. As the hands are gradually pulled apart, the cigarette appears to stretch. When it has finally developed to its full length, it is transferred to the left hand, while the right hand quietly goes to the coat pocket and brings out a box of matches—leaving the original cigarette in the pocket.

As a great many persons are not familiar with the long cigarettes, this trick often creates more than ordinary surprise.

10. The Tippy Cigarette

A cigarette is placed on the edge of the table so that part of it overhangs. The magician holds another cigarette a few inches below it. As he moves the lower cigarette, the one on the table begins to tip towards it, as though magnetized; and finally it falls off the table, into the outstretched hand.

Magnetism has nothing to do with the trick. It is simply offered as the reason to draw atten-

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tion from the real method. As the magician leans over the table, he breathes lightly on the extended cigarette, thus causing it first to tip, and finally to fall from the table.

CHAPTER IV

COIN TRICKS

1. Match Box Coin Vanish

A coin is placed in a match box; the drawer is closed and the box is shaken to show that the coin is still there. When the box is opened the coin has disappeared.

The box is prepared by cutting in one end of the drawer a slit just large enough to admit a coin. The opening will not be noticed. When the box is shaken sideways, the coin will rattle; but as soon as you tilt the box towards yourself, with the trick end inwards, the coin will slide out into your hand. The other hand should then take the box and lay it aside, to be opened later.

2. Coin in Ball of Wool

After "vanishing" the coin in the manner explained, you can reproduce it from the

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center of a ball of wool. To do this, make a flat, stiff tube, of metal or cardboard, through which the coin can slide, and wind the wool around it. When you have secretly gained possession of the coin that was in the match box, turn to get the ball of wool. Drop the coin through the tube, pull out the tube and bring on the ball of wool. Put the wool in a glass; let someone unwind it, and the coin will drop "clink" into the glass. A marked coin should be used.

By using a loose ball of wool; you can work the trick without the tube. The coin is merely pushed through the wool and the ball squeezed around it.

3. Ring and Vanishing Coin

For this trick you require a ring about an inch and a half in diameter. The ring is laid on a piece of paper and is covered with a small square of cardboard. When the ring is set over a coin and the cardboard square is lifted, the coin will be gone. It will come back as soon as the ring is covered and lifted away.

A circle of paper, the size of the ring and the same color as the paper upon which the

ring is laid, is pasted to the bottom of the ring. No one observes this, as the disc appears to be part of the sheet of paper. When the ring is placed over a coin, of course the coin will be out of sight.

This trick is rather well-known, so it should be used only as a forerunner to the next trick:

4. The "Wisenheimer" Coin Trick

The effect of this trick is identical to that of the last. A cardboard is set over a ring; the ring is set over a coin; when the cardboard is lifted, the coin is gone. Some "wise" person picks up the ring but finds that there is no paper pasted to it, after all!

Hidden underneath the cardboard you have a little piece of wood, pasted to a strip of cardboard that is as wide as the cardboard square. Thus the little wooden affair can be lifted up with the square of cardboard. The bottom of the wooden piece is dabbed with wax or lead plaster. When the cardboard square is set over the ring, and both are put over the coin, the wooden piece picks up the coin. When the cardboard square is lifted, the coin is taken away and is calmly dropped

in the pocket. The person who "knows all about it" picks up the ring and is surprised.

5. Three Appearing Coins

Three coins are held edgewise between the thumb and forefinger of one hand. The coins are overlapping and they are shown on one side—three heads—and on the other side—three tails. The hand shakes the coins, and when it is opened, the three have multiplied to six.

The six coins are there all the time, but the method of holding makes them look like three. On one side are three heads, overlapping outward; on the other two more coins—tails—overlap outward in the opposition direction. This allows space in between for the sixth coin. When you show one side, and remark, "Three coins heads on this side, and" (turning the hand around) "three tails on this side," every person will believe that he saw the same three coins each time.

6. The Fade-Away Coin

This is a very clever vanishing coin trick. A half dollar is used; and beside the coin you

require a small disc of metal, with a hole punched near one edge. The disc is smeared with wax or lead plaster and a piece of cord elastic is hitched to the hole in the disc. The elastic runs up the right sleeve and terminates in a safety-pin. The metal disc should hang just above the cuff, inside the coat sleeve.

To perform the trick, draw the disc from the sleeve and affix it to the half dollar, which is held at the tips of the fingers. The back of the hand is turned to the audience.

The right hand places the coin on the trouser leg, just above the knee, and holds it there, while the left hand folds some of the cloth up over the coin. A standing position must be assumed. As soon as the coin is covered, the right hand releases pressure and the coin flies up the sleeve. Then both hands take hold of the upturned cloth and bend it downwards. Then the cloth is pulled out straight, and the coin is gone.

7. The Whirl-away Coin

This is a quick little trick that requires some practice. A coin is whirled in the air and is caught in the right hand, which slaps it on the back of the left.

"Which is it," you ask, "heads or tails?"

As soon as the guess has been made you lift your hand and show that the coin is not there at all.

In "catching" the coin in the right hand, you must hold your fingers straight up, with the back of the hand towards the audience. As the coin apparently falls into your hand, you do not catch it, but let it drop into your coat sleeve. You close your fist, however, and pretend to slap the imaginary coin on the back of your left hand. This is a very effective illusion that is not difficult to perform after a time.

8. The Changing Coin

This is a feat of dexterity that will require careful practice, until the knack is acquired. A person is invited to hold out his hand, flat, with a quarter on the palm. When you strike his palm with your finger tips, he must close his fist immediately, so that you cannot get the coin.

You strike his hand; he closes his fist, and he thinks he has the quarter safe—but when he opens his hand, he finds a five-cent piece instead!

Method: Hold the five cent piece in the crook of your little finger. As you strike his hand sharply with your finger-tips, extend your little finger, letting the nickel fall. The force of the blow will make the quarter bounce, and you may easily catch it as you withdraw your hand from his closing fist.

This must be done very quickly and adroitly but it is not a difficult trick. It simply requires care, speed and precision.

9. The Multiplying Coins

Three pennies are laid on the table. Both hands are shown empty. The right hand sweeps the pennies off the table into the left. When the left hand is opened it contains four coins instead of three.

The fourth coin is attached to the underside of the table by a dab of soap. While the left hand is receiving the three coins the left fingers secure the hidden coin and take it along with the others.

10. Odd and Even

This is more of a catch than a trick; yet it is quite bewildering. A person is asked to

take several coins in his hand, and close his fist. Then the magician takes some coins in his hand.

"I will add my coins to yours," announces the magician, "and if you now hold an odd number you will then have an even total. But if you now hold an even number, I will make your total odd."

The person counts his coins, and finds that he has an odd number. The magician adds his, and the total is even, just as the magician stated it would be.

The method is so absurdly simple that very few persons catch on to it. The magician merely has to take an odd number of coins. Then when they are added to the spectator's coins, they will surely make an even total odd, or an odd total even.

11. The Coin on the Door

The magician takes a coin and sets it against the door, where it remains, as though magnetized.

Take a quarter or a half dollar and make two small nicks in the edge, side by side, thus raising a tiny projecting point. When the

point is pressed against the door, the coin will stick flat against the woodwork. The little notch will hardly be noticed, but you can knock the coin on the floor, and in picking it up substitute another coin to give for examination. A coin can be borrowed in the first place, and the notched coin substituted for it while you turn to walk to the door.

12. A Coin Box

There are various appliances called "Coin Boxes." This one is easily constructed. It may be made from a piece of a cardboard cylinder, or a wooden or metal tube.

A little cylindrical box is shown and is filled with half a dozen coins of the same size. The box, still filled with coins, is set on the back of the left hand. The right hand covers the box, and presto, the coins disappear. The right hand and the box are both shown empty. The left fist is opened, and there are the coins. They have apparently passed through the back of the hand.

Method: The box is nothing but a cylinder. The bottom is a coin which is wedged in place. On the inside of the box, the coin is covered

with a disc of paper to make it appear as the inside of the box.

The box is filled with coins. It is set on the palm of the left hand, and is secretly turned over. The spectators see the coin that forms the bottom of the box, and so they think they are seeing the top coin of the stack.

The right hand lifts the box and of course the coins remain in the left hand, which is immediately formed into a fist and is turned back up. The box is set on the back of the hand, and the people still think it is filled with coins.

In passing over the box, the right hand inverts it, so the box appears to be empty. The right hand picks up the box and sets it on the table, and the left hand opens to reveal the missing coins.

13. Where Is the Coin?

Three little covers, such as the tops of pill boxes, are needed in this trick.

A half dollar is laid on the table, and anyone is invited to cover it with one of the covers, the other two covers being laid beside it so that the magician cannot tell which cover is

over the coin. Yet when he passes his hand over the covers, he immediately names the one that conceals the coin.

Method: On the underside of the half dollar a short hair is affixed by means of a piece of wax. No one will observe the hair, because no one is looking for it. The hair protrudes from under the cover which is over the coin, and by looking closely, the magician can discover the location of the coin.

14. Catching Three Coins

This is a feat of jugglery, but there is a trick to it. Three coins are laid on the back of the right hand. They are tossed in the air, and the hand catches the falling coins, one by one.

Spread out the coins, the first at the finger tips, the second at the middle of the hand, the third at the wrist. Tilt the fingers upwards, in tossing the coins, and they will come down separately, not all at once, and by quick work each coin may be caught individually, with a throwing motion of the hand.

Practise with two coins at first. Persons who do not know the secret will be unable to catch two coins separately.

15. Coin Vanishes From Hands

A coin is laid between the palms of the hands, which are rubbed together. The coin disappears, but comes back when the hands are rubbed once more.

Fix a dab of soft soap to the bottom of the coin. Lay it on the left palm. The right palm is laid crosswise upon the left, and the right fingers push the coin over in back of the left hand. The fingers hide the coin, and they press it firmly against the back of the hand so the palms of both hands may be shown.

To bring the coin back, put the hands together, and this time the fingers of the right hand draw the coin back from its hiding place.

16. Heads and Tails

Lay eight coins in a row, alternately heads and tails. The trick is to move two coins that are side by side to a new position in the row. This maneuver may be done four times, after which the four heads must be together, and so must the four tails.

Method: Counting from the left, move

coins 2 and 3 to right end of the line. Then count from the right and move coins 5 and 6 to the vacancy created by the first move. Counting from the right, move coins 2 and 3 to the new vacancy. Then take the two coins from the left end of the line and slide them into the latest gap. The four heads will be together; likewise the four tails. Practise these moves and no one will be able to duplicate them.

17. The Marked Coin

A coin is marked with a pencil and is dropped in a hat along with a number of other coins of the same value. When you reach in the hat, you immediately bring out the chosen coin, although the hat is held behind your back.

When the coin is being marked, you ask that a number of people examine it. As they do so, their hands make the coin warm. The other coins will be cold so it is a simple matter to pick out the chosen coin.

18. Coin, Cards, and Rings

A coin is laid on the table and two cards are dropped upon it. Two metal rings of the

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merry-go-round type are also lying on the table. The magician puts one ring on top of the two cards and slides the card and ring across the table, leaving the coin beneath the other card. He sets the other ring upon that card.

But when he lifts the card and ring that cover the coin, the coin is gone; and when the other card and ring are lifted, there is the coin!

Method: A hair is attached to one ring and runs to the coin, being affixed to the under side by a dab of lead plaster. The coin and ring lie close together on the table. The two cards are laid over the coin. (The cards are humped up in the center). The attached ring is placed on top, and the hair thus runs under the cards to the end and over to the ring. Take hold of the upper card and slide it away, pushing it *against* the hair. The coin will slide along, unseen beneath the upper card. Cover the lower card with the loose ring and finish the trick.

19. Coin Through the Table

Four coins are laid on the table. The left hand picks up one and goes beneath the table.

The right hand covers the three remaining coins. Then the left hand comes up and drops *two* coins on the table. The right hand is lifted, and there are only two coins beneath it!

Method: An extra coin is used, held concealed in the left hand or stuck under the table with a bit of soap. That accounts for the appearance of the extra coin in the left hand. To make one of the right-hand coins vanish is simple, but clever. The right hand pushes the three coins forward on the table, but in so doing, releases one coin, so that it lies under the wrist. When the right hand is lifted, only two coins remain. The wrist is held flat on the table, hiding the third coin, and by drawing the wrist slowly backwards the coin is allowed to fall in the lap, which should contain a handkerchief or a napkin to catch the coin.

20. Heads or Tails

A coin is laid heads up in the palm of the right hand, which slaps the coin on the back of the left hand. Of course the coin is turned over and now lies tails. But the next time you start with the coin heads up, it still lies

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heads when slapped on the left hand. In fact, you can start it with either side up and make it come up anyway you choose.

The trick is undetectable. If you turn the hand over naturally, the coin will always turn over with the hand. But if you give the coin a tiny toss and then turn the hand quickly, the hand alone will turn. The slight toss given the coin is impossible to see, as you do it while starting to turn the hand. The trick is very easy to learn and the knack is often acquired the first time a person tries it.

21. The Coin in the Knot

A handkerchief is twisted in a *rope-wise* fashion. The center is then tied in a knot, and the handkerchief is given to someone to hold. The magician makes a coin disappear; when the handkerchief is untied, the coin is discovered in the knot!

Method: The coin is a duplicate, which is held in the fingers of the right hand. When the handkerchief is twisted *rope-wise*, it forms a sort of tube, sagging in the middle. The magician releases the coin and lets it slide down inside this tube so that it secretly comes

to the center of the handkerchief, where it is when the knot is tied.



22. "Vanishing" Coin from Handkerchiefs

This is a good method by which a coin may be "vanished" in connection with the trick just described. A coin is pushed down into the center of a handkerchief; when the handkerchief is shaken, the coin has disappeared.

The magician holds one hand beneath the center of the handkerchief. Around the thumb and forefinger of that hand he has a stout rubber band. The coin is pushed down into the rubber band, which is released so that it grips the cloth and forms a pocket. The handkerchief may be shaken but no trace of the coin will remain.

23. The Missing Coin

The magician holds out his left hand. He takes a coin in the right hand and slaps it against the left hand two or three times. Finally both hands are shown empty.

In raising the right hand for the last slap, the coin is dropped in the hair. Or, if the magician is wearing a hat, the coin can be left on the brim of the hat. If this little trick is practised a few times it will be found to be a capital mystery.

24. Coin, Glass, and Plate

A glass is inverted on a plate. The magician takes a paper or cardboard cylinder, drops a pencil through it, and puts the cylinder over the glass, which it just fits. Then a half dollar is dropped in the top of the cylinder. It falls on the glass. But when the cylinder is lifted the coin is gone. The glass and plate are raised, and there is the coin, beneath the plate!

A duplicate coin is used, and is previously hidden under the plate. The trick lies in the cylinder, which has a partition of paper, with

a small hole in the center which lets the pencil fall through. When the glass is covered with the cylinder, the paper partition fits against the top of the glass so that the coin, when dropped in, is heard to strike the glass. When the cylinder is removed, the coin goes away with it. The cylinder may be made very easily, and should be very plain in appearance.

25. A Coin Joke

This little trick should be performed on a wooden table or window sill. The magician has a coin which he is changing from hand to hand. Finally he extends his right hand and says, "take the coin," at the same time clicking it down on the wooden table. When the person reaches to take the coin, it has disappeared!

The coin is simply retained in the left hand, which rests on the table away from the extended right hand. When the right hand pretends to lay down the coin, the left hand clicks it against the table. The sound is illusive and the coin seems to be in the right hand.

26. A Quick Coin Vanish

A coin is borrowed and taken in the right hand, which makes a throwing motion. The coin immediately disappears.

For this trick, you require a hooked metal clip; several types of these clips are made, and they are sold in stationery stores for hanging up cards etc. The clip has a clamp which will hold the coin, and the hook is on the side.

Borrow a coin, clamp the clip on it, and stand with your right side away from the audience. When you make the tossing motion, drop your hand to your side for an instant, and you can hook the coin on your coat without the least bit of hesitation. Then make the tossing motion and show the hand empty.

27. The Talking Coin

A coin is dropped in a glass; the lights are dimmed, and the coin begins to "talk" by jumping in the glass. One jump means "yes;" two mean "no." After the coin answers some

questions, it suddenly leaps out of the glass. Everything may then be examined.

Method: Attach a fine black silk thread to the coin by a dab of lead plaster. You have the other end of the thread beneath the table, and every time you pull the thread the coin jumps. At the finish, give the thread a hard sudden pull; the coin will jump out of the glass and will fly clear of the thread.

28. Box and Coin Trick

A coin is dropped into a cylindrical box. The coin is shaken to show that it is there, but when the box is opened the coin has disappeared.

The box is just the diameter of the coin, and it should be rather deep. It may be made of cardboard or metal. Adhesive tape boxes will answer the purpose. The box is colored on the inside preferably black; and a piece of paper of the same color is pasted to one side of the coin. The other side of the coin is shown, but when the coin is dropped in the box, it is turned over, so the box will appear empty, the coin seeming to be part of the bottom.

29. The Coin Through the Sleeve

The magician drops a coin down his left sleeve, and pulls the coin through the sleeve at the elbow. There is no hole in the sleeve, so the coin has apparently passed through the cloth.

Two coins are used. One is hidden behind the sleeve by being wedged between the button at the cuff. The hand drops the first coin, and then, reaching behind the sleeve, draws the duplicate down to the elbow.

30. The Coin at the Elbow

There is an old trick of rubbing a coin into the left elbow, with the right hand. After considerable rubbing the coin disappears. This is done by dropping the coin "accidentally;" in picking it up, the left hand takes the coin, and the right hand pretends to hold it and rubs the imaginary coin into the elbow.

Here is a new addition to the older trick. After the coin has been rubbed away, the right hand rubs the elbow once more. The left arm is held straight upwards, and is twisted so the back of the wrist is toward the audience.

The right hand keeps rubbing the left elbow, until only the heel of the hand is touching it. The fingers and palm are extended off in back of the left arm. At that point, the fingers of the left hand open slightly and let the coin slip out. It drops in back of the left arm and falls into the right hand. Then the right fingers slowly draw the coin out from the elbow.

Worked in combination, this forms an excellent finish to the old trick; for the coin is first "vanished" at the elbow, and is then caused to reappear.

CHAPTER V

DICE AND DOMINO TRICKS

1. The Magnetic Dice

A pair of dice are placed on the table, and one die is set upon the other. When the upper die is lifted, the lower one clings to it as though magnetized.

Method: Previously moisten the tip of your forefinger, and apply it to the under side of the upper die. When the dice are pressed together, they will stick, and they may be lifted as one.

2. Naming the Total

Tell a person to roll a pair of dice on the table, while your back is turned. He must add the total made by the dice. Then he should pick up one die and, turning it over, should add the number on the bottom of the die. Having done this, he must roll the

single die and add the number that appears on the top side.

When you look at the dice as they lie on the table, you can immediately name the total that the spectator has reached!

Method: Simply count the spots on the dice as they lie on the table, and add seven to the total. You will then have the grand total. Here is the reason why: The opposite sides of a die always total seven. The roller let one die remain on the table. But when he picked up the second die and added both the top and bottom into his total, he was merely adding on seven. When he rolled the die again, its new number lay there for you to see, along with that of the first die.

3. The End Numbers

Place a set of dominoes on the table, and invite two or three persons to line up the dominoes, as though playing a game; but as the dominoes are all face up, the game can be finished in a few minutes. Before they start, you write something on a piece of paper and lay it where all can see.

When the game is finished, there will be

two ends to the row of dominoes. Suppose the end number on one row is five; on the other row, three. When the piece of paper is unfolded, it will bear the numbers five and three. You have foretold what the end numbers will be!

Method: Secretly remove one of the dominoes (not a double) before the game begins. The numbers on the domino (in this case 3 and 5) will tell you what the end numbers will be.

4. The Incomplete Game

In this case, two people are invited to play a game of dominoes, but somehow or other they cannot finish it. Several dominoes will be left over.

For this trick, you take away *two* dominoes, bearing four different numbers, say 3—5 and 6—1. If this trick follows the last, simply take away one domino besides the one you already have. The game cannot be completed. As soon as the players have realized this, mix up the dominoes and slip back the two you have taken. Then tell them that the magic spell has been lifted and that they can go ahead without interruption.

5. Sixteen Dominoes

Lay sixteen dominoes in a row on the table. While your back is turned, any person may move as many dominoes as he chooses from the right to the left of the line. The dominoes must be moved one by one, and not more than a dozen may be moved.

When you come back, you immediately turn a domino with the spots up, and the spots on the domino tell how many have been moved!

Method: Arrange the dominoes from left to right so that the spots total 12, 11, 10, 9, etc., down to 0 (the double blank). The three dominoes on the right of the row are odd ones.

Now, if no dominoes are moved, and you turn up the fourth domino from the right, it will register zero—double blank. If one domino is moved, the fourth from the right will be 1; if two are moved it will be 2, etc. Simply turn up the fourth domino from the right of the row.

6. Totalling Three Dice

Place three dice in a tumbler and put your hand over the open end, holding the glass

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between your palms. Approach a person who is seated, and shake the glass so the dice jump about; then ask him to look up through the side of the glass and count the spots on the bottom of the dice. He has hardly done so before you tell him the total; although you cannot see the bottom sides of the dice.

Method: Add the *top* sides of the dice, which you can see, and subtract your total from 21. That will give you the total of the bottoms.

CHAPTER VI

EGG TRICKS

Inasmuch as Christopher Columbus has been given credit for performing the first known trick with an egg, this chapter will begin with an explanation of how that famous feat might have been accomplished. According to the story, Columbus balanced an egg on end. The trick is a very interesting dinner table experiment, so here are three methods of performing it:

1. The Balanced Egg

Method 1. Shake the egg so that the yolk will settle. Then set the egg carefully upon the table, and as the bottom of the egg is heavier than the top, it will be possible to balance the egg on end.

Method 2: Before performing the trick, spill a little salt on the tablecloth and gather

it up into a tiny mound. Press the egg carefully on the pile of salt, and it will balance there.

Method 3: Have a tiny ring under the table cloth with a thread attached. Balance the egg by setting it on the ring. When you lift the egg away, pull the thread with your other hand so that the ring will be withdrawn.

2. Spinning an Egg

Two or three eggs are laid on the table, and people are asked to spin them. They find that the task is next to impossible. The eggs start to spin, but topple and fall on their sides. But when the magician twirls an egg, it spins like a top.

One of the eggs is hard-boiled. It is kept out of sight until different people are busy spinning eggs; then the magician picks up one of the eggs and takes an opportunity to replace the hard-boiled egg in its stead. The hard-boiled egg may be twirled with ease.

3. The Floating Egg

An egg is dropped into a pitcher of water and it mysteriously floats halfway down,

neither coming to the surface nor sinking to the bottom!

This is due to the water in the pitcher. The pitcher is half filled with water, which is then salted. More water is poured in, down the *sides* of the pitcher, so that the bottom half of the pitcher contains salt water and the top half fresh. The egg will then float halfway up.

4. Eggs, Spools, and Glasses

This is a very elaborate trick, which can, however, be easily prepared.

Three goblets of water are stood in a row and a thin piece of wood is set upon them. Over each of the two end goblets, a spool is set, and an egg is balanced on each spool.

Over the center goblet, another goblet is inverted; a spool is placed on it, and an egg is balanced on the spool.

The magician suddenly grasps the inverted goblet and pulls it away. The board and the spools fly to the floor; but the three eggs drop squarely into the goblets of water!

On the thin piece of board, there are two tiny projecting nail points, which engage the edge of the inverted goblet in back. These

are so tiny that they are not noticeable, but they are very important in the trick. For when the inverted goblet is pulled away, it carries the board also, and the light spools will fly away. The eggs, however, will fall directly down, of their own accord, into the goblets.

5. Egg to Confetti

The magician shows an ordinary egg, and squeezes it in his hand, while he fans it with the other hand. A shower of confetti pours forth, instead of the egg.

The egg is a real one, but it is prepared for the trick. Punch a tiny hole in each end of the egg, and you can blow the contents of the egg out into a cup. Enlarge one of the holes so that confetti may be poured into the egg.

In performing the trick, hold the egg between the tips of the thumb and forefinger, which cover the holes. When the egg is squeezed, the shell is broken, and falls with the confetti, which should be dropped into a box.

Note: See also the "Ring in the Egg," page 169.

CHAPTER VII

HANDKERCHIEF TRICKS

There are three types of handkerchiefs used in the performance of tricks: First, ordinary linen handkerchiefs, which serve the purpose in most impromptu tricks; second, large thick silk pocket handkerchiefs, which are used in tying knots, as they slide more easily than linen; and third, thin, small silk handkerchiefs which are used in connection with various pieces of magical apparatus.

The tricks in this chapter will be confined to the two groups first mentioned, inasmuch as they are of the impromptu variety. The reader should understand that linen handkerchiefs are preferable to silk in the following tricks, except where knots are involved. In such cases, always use a silk handkerchief if one is obtainable. In fact the impromptu magician would do well to carry a large silk handkerchief in his pocket, as it is useful in

many tricks. The sole advantage in the linen handkerchief lies in the fact that it is not so transparent as silk; and sometimes something takes place underneath a handkerchief which the spectators are not supposed to see.

1. The Balanced Handkerchief

A handkerchief is folded diagonally and is rolled into a long cylinder. It is then balanced upright on the tip of the forefinger. The handkerchief sways but does not fall.

This is accomplished by having a piece of whalebone or pliable wire hidden in the folded handkerchief. The handkerchief is rolled around the wire, and it may then be easily balanced on the tip of the finger. The handkerchief should be pocketed immediately after the trick, and brought out later on, minus the wire or whalebone.

2. The Doubling Knot

Hold a corner of a silk handkerchief in the left hand. Place the right hand, palm up, under the center of the handkerchief. Then roll the right hand over toward the left so

that the back of the right hand is up. In so doing the right hand clutches the handkerchief so that a loop is formed. Insert the third finger of the left hand in that loop, from beneath, and withdraw the right hand.

Move the right hand further down the handkerchief and form another similar loop. Place it on top of the first loop and hold the two loops pressed together by the right hand.

Then the left hand pushes the left end of the handkerchief up through the two loops, forming two knots, one upon the other. Spread the upper knot so that it surrounds the lower. Then take hold of the left end of the handkerchief and let the handkerchief dangle. To all appearances there is a large single knot in the center of the cloth. Give the silk handkerchief a sudden snap, and instead of the one knot, there will be two knots, a few inches apart.

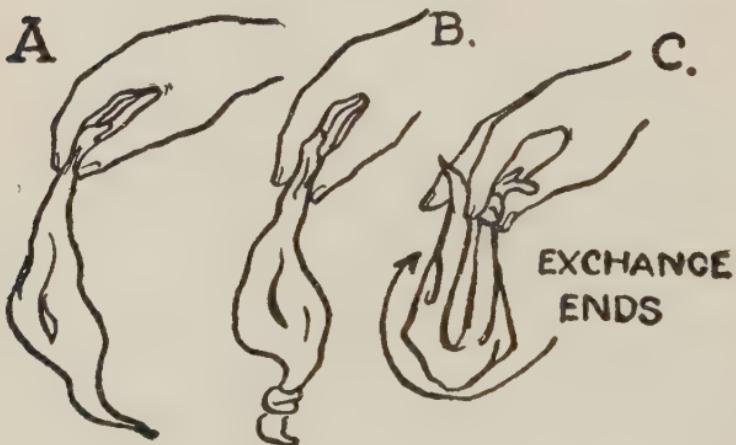
3. The Appearing Knot

A handkerchief (linen or silk) is held in the right hand by one corner. Attention is called to the loose hanging corner. The loose corner is raised to the right hand, which drops

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it with a shake, still retaining the upper corner. This is repeated several times, and suddenly a knot appears in the hanging corner.

Method: The corner originally held in the



right hand is previously knotted but the knot is hidden by the fingers. After raising and shaking out the hanging corner two or three times, the right hand exchanges the corners, retaining the lower one, and letting the knotted one drop. This is a perfect little illusion and it seems as though a knot suddenly appears in the loose corner.

4. Non-Burning Handkerchief

Drawing a handkerchief through a candle flame is a very mysterious trick. It may be

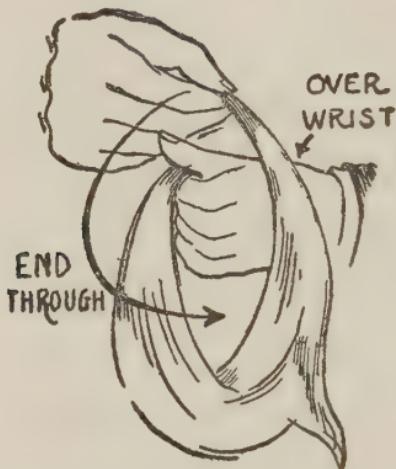
done by simply rolling the handkerchief into a cylinder and drawing it through the flame slowly, but without stopping at any point. If, however, the handkerchief has been previously soaked in a solution of borax and water, it will be rendered nearly fireproof, and the trick can be performed with more deliberation. The handkerchief should be allowed to dry before it is used. The handkerchief can be held by the upper corners while the lower edge is drawn through the flame.

5. The Flyaway Knot

This is one of the most deceptive of all handkerchief tricks. A handkerchief is apparently tied in a knot, but the knot dissolves when the ends of the handkerchief are pulled.

The method of tying the knot is not difficult. Hold the handkerchief by diagonally opposite corners. The right hand then carries its end away from the body and over the left wrist. The right hand end is then thrust through the loop thus formed from the outer side (i. e. from the side of the loop away from the body). Then when the ends are pulled, the knot will disappear.

Simple though this procedure is, it is not always easy to learn. The only way is to try it, following the directions carefully, until you



finally succeed, which may be on the first attempt. Once acquired, the trick can be performed very rapidly.

6. The Draw-Away Knot

A loose knot is tied in the center of a handkerchief. The left hand holds the upper corner of the handkerchief, and the right fist is drawn down over the knot two or three times. On the last attempt, the hand draws the knot right out of the handkerchief!

Persons who attempt to duplicate this trick will find that their efforts only serve to tighten the knot.

That is because there is a very clever trick to it. When the right hand is finally drawn over the handkerchief, the fist does not grip the knot at all. Instead, one of the fingers of the right hand is hooked into the knot, as the hand sweeps downward. The finger will pull the knot right down and out of the cloth.

Use a silk handkerchief and do not tie the knot too tightly.

7. United and Untied

Two handkerchiefs are shown separately. They are tossed up in the air and they come down tied together. The left hand holds the upper handkerchief with the lower one dangling. The right hand sweeps down over the handkerchiefs and they fall apart.

Method: Have a rubber band on the tips of the right thumb and forefinger. In tossing the handkerchiefs into the air, slip the elastic over one end of each handkerchief and when they come down they will seem to be tied. When the right hand sweeps down it simply

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pulls the lower handkerchief and the "knot" is gone. The elastic is secretly dropped on the floor.

8. Match in Handkerchief

A match is placed in the center of a handkerchief. The match is broken through the cloth, but when the handkerchief is unrolled, the match drops out, uninjured.

A duplicate match is concealed in the hem of the handkerchief. This is the match which is broken through the folded cloth—not the original match.

By having a second match concealed in another part of the hem, the trick may be repeated. The hidden matches should be near corners of the cloth.

9. The Disappearing Handkerchief

This is a most mystifying trick which can, however, be shown to only one person at a time. Use a very small handkerchief. This you roll into a tight ball, and hold between your hands right in front of your spectator's nose. Suddenly you clap your hands, and

show them absolutely empty. The handkerchief has completely disappeared, right beneath his very eyes!

The closeness of the trick is what makes it possible. The advantage is not with the spectator, but with you. When you are holding the handkerchief right in front of his face, take hold of it with the right hand, and raising your hands slightly, just above his eyes, slap your right wrist against your left hand. The palm of the right hand is directly towards the spectator, and thus you project the handkerchief over his head so suddenly and so rapidly that he does not catch sight of it. Then you clap your hands and show them empty.

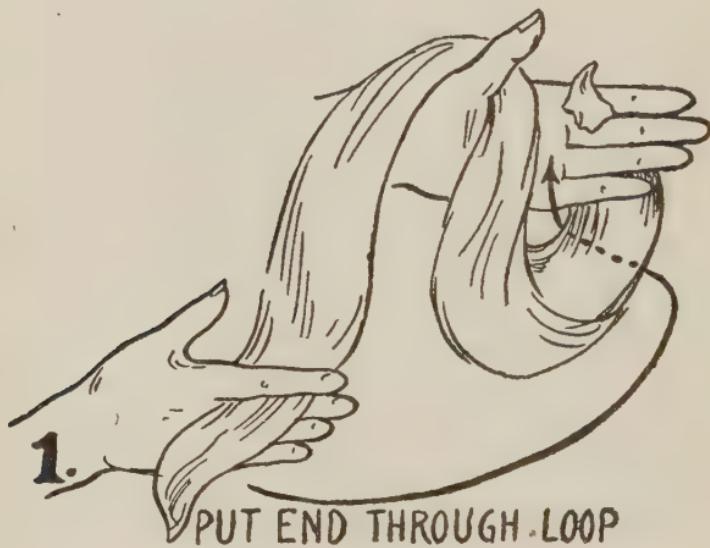
If possible, throw the handkerchief so that it falls behind a chair or a table.

10. The Fadeaway Knot Trick

This is a very pretty disappearing knot trick.

Hold the handkerchief by corners diagonally opposite, between the second fingers and forefingers of both hands. The right hand, starting from the body, loops the center of the handkerchief over the left thumb. Then

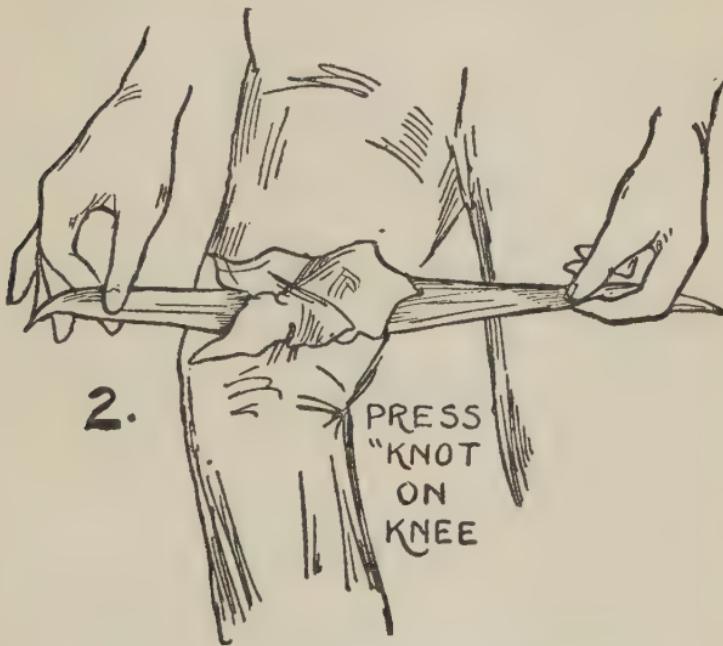
the right hand pushes the right end of the handkerchief under the left end of the handkerchief, from the outer side, in towards the body.



The center of the handkerchief is pressed firmly against the upraised knee, and the hands pull the ends downwards. As a result, the center of the handkerchief tightens on the knee into what appears to be a genuine knot; but that is due entirely to the pressure of the knee. When the ends are jerked suddenly, the tight "knot" dissolves in an instant.

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Note: There are more handkerchief tricks besides those in this chapter, but as many of



them involve the use of other articles, they have been included in other chapters.

CHAPTER VIII

LIQUID TRICKS

Tricks with liquids are always effective; for they are easily seen, and always appear to be difficult. One of the first tricks I ever performed employed liquids, and I will explain it as the first item of this chapter.

1. Ink to Water

A glass is exhibited, partly filled with ink. The magician dips a playing card in the ink, and brings it out, with its lower half covered with the fluid. Then he covers the glass with a napkin or a large handkerchief. When he removes the cloth, the ink has changed to water!

Method: The interior of the glass is lined with a cylinder of black silk. A piece of black thread, with a small button on the end, is attached to the cylinder. The button dangles

over the rim of the glass. When the magician removes the handkerchief he grips the button through the cloth, and thus carries the lining away. The handkerchief may then be rolled up and tossed aside.

The inking of the card is accomplished by having a double-faced card with one side of the card already blackened part way. The card is turned around when it is dipped in the "ink," and the reverse side is shown. If a large glass receptacle is used, goldfish may be put in the water and they will be seen swimming there after the transformation.

2. Water to Ink

The change of a glass of water to a glass of ink is accomplished by an entirely different method. In this case, the magician uses an "ink tablet," which is hidden in the folds of the handkerchief. The tablet dissolves quickly in warm water and makes a glass of ink. Tablets that make an imitation ink are sold by dealers in magical apparatus; but more concentrated tablets, used for making real ink, may be purchased at stationery stores.*

* These liquids are not drinkable.

3. Water to Wine

A glass of water, covered with a handkerchief, may be transformed into a glass of "wine" as easily as into a glass of ink. To do this, obtain a few crystals of potassium permanganate and drop them into the glass when you cover it with a handkerchief. Tilting the glass under the handkerchief helps in the dissolution of the crystals, and a glassful of wine-colored liquid will result.*

4. Wine to Water

The instantaneous transformation of wine to water may be effected by merely pouring the liquid from one glass into another. The "wine" is water in which potassium permanganate has been dissolved. The other glass contains a small quantity of hydrogen peroxide, which, being colorless, is not observed. As soon as the "wine" is poured into the "empty" glass, it changes to "water."**

5. Two Goblets

Take a small goblet about one-third full with water, or some other liquid. Set a second goblet upside down upon the first.

* These liquids are not drinkable.

The trick is to pour the contents of the lower glass into the upper glass, without touching the upper glass with your hand, and without anyone else touching the upper glass. To make the problem still more difficult, the lower glass cannot be set on the table or on the floor until it has had the liquid poured into it!

It sounds impossible, but it can be done.

Bend your head well forward, so that you can grip the further side of the foot of the upper goblet between your teeth. Then bend your head well backwards, and you will be holding the goblet firmly in an upright position. Pick up the lower goblet and pour its contents into the goblet you are holding in your mouth.

Be careful not to use too much liquid; the weight of it is something of a factor, as well as the difficulty in pouring.

6. Wine and Water (Without Chemicals)

The magician has a glass of wine, standing on a box. He covers it with a handkerchief, and when the cloth is removed, a green crème de menthe has replaced the wine. The handkerchief again covers the glass, and this time

water is the resulting liquid. The water is drinkable.

A small goblet should be used. Obtain two pieces of transparent celluloid; one red, the other green, and cut them to fit the goblet. Fill the goblet with water, insert the flat pieces of celluloid, and from two feet away, the glass will appear to contain wine. The refraction of the water makes the illusion perfect.

When the handkerchief is first drawn over the glass, remove the red celluloid and drop it behind the box. Then show the glass. The next time, take away the green celluloid, and drop it along with the other.

If desired the green may be taken away first, leaving claret instead of crème de menthe. A yellow or amber colored celluloid may also be added; it will not affect the colors of the others, but if it is left to the last, it will produce another liquid.

7. The Balanced Tumbler

Take a tumbler, partly filled with water, and try to balance it half way between the horizontal and the perpendicular. Impossible? Not if you know the trick!

Under the tablecloth, place a match-stick. By bracing the bottom edge of the glass against the hidden match, you can effect a precarious balance.

It is advisable to make away with the match stick after the trick. One method is to "accidentally" spill a few drops of water, and then quickly put a napkin under the table cloth to prevent the water from going through. In removing the napkin, take away the match. Another way is to have a thread attached to the match. Simply pull the thread, and away comes the match.

8. Gravity Defied

A tumbler is filled with water, and a sheet of paper is placed over the mouth. Then the tumbler is inverted, but the water does not escape. This is a simple problem in physics, and many persons know that it can be accomplished, so not much surprise will be evidenced. But when you deliberately pull the paper from the mouth of the tumbler, and the water still remains there, a real mystery will be created!

When the tumbler is held over a pitcher,

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or a bowl, the water suddenly leaves the glass and falls into the pitcher.

A stout disc of transparent celluloid is required for this trick; and the glass used should have a rather flat edge. The celluloid is lying on the table, under the piece of paper (which should be slightly moistened).

When the glass is filled with water, the paper is laid over its mouth, and the celluloid is thus adjusted to the tumbler. When the glass is inverted, the water does not escape. The hand should be pressed against the paper during the inversion.

When the paper is removed, the transparent celluloid is invisible, and the water alone appears to occupy the glass. At the proper moment, touch the projecting edge of the disc with the tip of your finger, and water and disc will drop into the pitcher.

The glass may be specially prepared for this experiment, by having a tiny hole bored in the side of the bottom. In this case, a finger is kept over the air-hole until the last instant. When the finger is removed, the inrushing air will release the disc and finish the trick automatically.

9. The Dry Hand

The magician dips his hand into a bowl of water. When he removes the hand, it is still dry!

This is due to a preparation applied to the hand. Talcum and lycopodium powders have been recommended, but neither is entirely satisfactory. The best substance is stearate of zinc. If this powder is thoroughly rubbed into the hand, its presence will not be detected; yet when the hand is thrust into the water, and instantly removed, it will be quite dry.

10. Disappearing Water

This is a trick of a pseudo-spiritistic nature. A glass of water is covered with paper strips, so that no one can drink from it. The lights are turned out, and the performer's hands are held. When the lights come on again, the water is gone!

The magician has a drinking straw in his inside coat pocket. He reaches with his mouth, obtains the straw and drinks the water. Then he drops the straw back in his pocket, and calls for the lights.

11. Glass of Water from Pocket

The production of a glass, filled with water, from the pocket, never fails to create amazement; yet the explanation is very simple.

The glass is covered with a cap of sheet rubber. Special caps are manufactured for this purpose; if they are not obtainable, a sheet of rubber, such as one cut from a toy balloon, will fill the bill. In this case, a heavy rubber band should be used to hold the rubber cover in place.

In performing the trick, grip the glass through the coat with one hand, and hold it upright. With the other hand, reach in, peel off the cover and produce the glass in a nonchalant manner.

12. The Fountain Pencil

A pencil is borrowed, and is squeezed in the right hand. A stream of water immediately issues from the top of the pencil.

In his hand, the magician holds a hollow rubber ball, which has a small hole in the side. The ball is first squeezed and then dipped in water to fill it. When the pencil

is held upright, and the hole in the ball points upwards, pressure will produce the fountain.

The ball may be disposed of by drying the hands and the pencil with a handkerchief; or the rubber ball may be attached to a piece of cord elastic, which runs back under the coat so that when the ball is released it will fly out of sight.*

13. The Traveling Glass

The Vanishing Glass is a dinner-table trick par excellence; yet many amateur magicians have neglected it because they were not acquainted with the subtle points that make the trick so effective. The Traveling Glass, performed in the following manner, will prove to be an astonishing mystery.

The magician lays a coin on the table, and sets a glass on the coin. He covers the glass with a piece of newspaper, shaping the paper to fit the glass. He lifts the paper and the glass, and expresses surprise to see that the coin is still there. He covers the coin again, but once more the coin fails to disappear.

The coin is covered with the glass and paper for the third time, and the magician requests

* See "The Vanishing Billiard Ball."

two persons to hold the edges of the paper. He holds his right hand over the glass; then rising suddenly, he brings his fist down upon the covered tumbler. The paper collapses. The glass has disappeared!

Then the magician unbuttons the top button of his vest, and extracts the missing glass!

The trick is usually performed with an empty tumbler but a small quantity of water can be used in the glass.

The magician has a napkin in his lap. The second time he lifts the glass from the coin, he looks intently at the coin, and his hand carries the glass to the edge of the table, where the glass is allowed to fall into the lap. The paper retains the shape of the glass and it is replaced on the coin.

As the magician poises his right hand over the paper, his left hand pushes the glass up under the vest. Rising, he strikes the paper, and the left hand pushes the glass further up to the top of the vest.

14. The Glass and the Hat

This is another dinner-table trick, which is not difficult, but which requires nerve.

The magician asks for a felt hat. He lays the hat on the table and puts a coin alongside of it. He puts the hat over the coin, and waves his left hand above it; but when the hat is lifted, the coin is still there.

The magician sets the hat over the coin, and again waves his left hand. He lifts the hat slightly, but the coin is still there. So he replaces the hat and waves his right hand. This time, when the hat is lifted, a full tumbler of water has appeared beneath it!

The tumbler of water is previously placed on the seat of the performer's chair, alongside of his right knee. The coin is laid on the table, and covered with the hat. The left hand is waved; then it lifts the hat, by taking hold of the crown. The left hand carries the hat to the edge of the table. At the same time the right hand, which has been resting in the lap, lifts the glass of water up into the hat, where the left hand grips it through the crown.

To draw attention from this procedure, the magician leans forward, looks at the coin in amazement, and exclaims: "What! Still there!" The withdrawal of the hat is a perfectly natural movement, and is never suspected, provided that the hands do not fumble.

The left hand replaces the hat and glass over the coin. When the hat is lifted the second time the glass is picked up with it, through the crown. Then the hat and glass are replaced; the right hand lifts the hat and reveals the glass.

15. The Whirling Glass

This is a feat of dexterity that appears to be very difficult. The magician picks up a glass and swings it around in the air, turning it upside down, and finally bringing it right side up without spilling a drop of the liquid in the glass, which may be about three-quarters full.

The trick should first be practised out of doors or over a bath-tub. The glass is held flat on the palm of the hand. Then the arm is held stiff, and is swung in a semicircle, ending with the glass held in a backhand position. Once the knack is acquired, the trick may be performed with impunity, as the centrifugal force keeps the liquid from falling out. People who attempt to duplicate the feat seldom succeed as their nerve fails them.

and they unconsciously twist the wrist instead of holding the arm stiff.

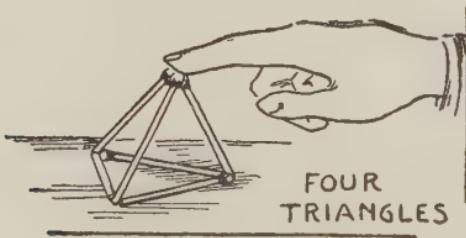
There is a certain type of trick glass, sold by novelty stores that can be used in this experiment. The glass is made like a goblet, but there is a layer of glass at the mouth, so that no liquid may be poured in or out. The stem, however, is hollow, and the glass is filled through the stem, a small cork keeping the liquid in. If the goblet is filled with milk or grape juice, it has all the appearance of a normal glass; to add to the illusion, a little of the liquid may be poured on top of the glass, which is concave. Pretending that the glass is too full, the magician pours out the little liquid that is on top, thus making the glass appear quite ordinary. He may then whirl the glass in the air, and catch it without spilling a drop. He should, of course, remove the glass before anyone happens to examine it closely.

CHAPTER IX

MATCH TRICKS

1. Four Triangles

This is more of a puzzle than a trick but it is so perplexing that it deserves mention. Six matches are laid on the table, to be made into four triangles. All the triangles must be the



same size and the matches must not be broken or crossed.

The solution is to lay three matches in the form of a triangle and set the other three so they form a tripod, each leg starting from an apex of the triangle. Thus four perfect

triangles are formed, but only one is on the horizontal plane.

2. The Vanishing Matches

A box is shown full of matches, and is laid on the table. After a time the magician picks it up, and shakes it so the matches rattle.

"Plenty of matches there," he remarks. "Take one out." Someone opens the box. It is empty!

Before performing the trick the magician substitutes an empty box for the full one. Up his sleeve he has a partly filled box of matches (preferably a half size box). When he shakes the empty box, the audience hears the sound of the matches in the hidden box and suppose the visible box is still full of matches.

3. Monte With Matches

A trick that rivals the famous "Three Card Monte" may be performed with *match-boxes*. Three boxes are used one of which contains matches. The magician mixes them around on the table and asks someone to pick up the full box. Somehow or other, the spectator always gets an empty box.

This is due to an application of the method used in the preceding trick. A full box, held in place, up the magician's sleeve, by a rubber band, makes one of the empty boxes appear to be full when the magician shakes it. The spectators follow the box in which they hear the matches rattle. The trick can be worked with three empty boxes; but the audience supposes one is full, and the magician keeps up the delusion by occasionally shaking a box.

4. Cutting Through a Match-Box

This is an up to date novelty in match tricks. A *match-box* is shown with a crosswise slit in the middle of the top and the sides. The magician opens the box slightly, showing the heads of the matches; then he closes it and pushes a playing card down into the slit. To the surprise of everyone the card apparently cuts right through the matches to the bottom of the box. Then the magician pushes the drawer of the box back and forth, showing the heads at one end and the blanks at the other!

Method: The drawer of the box is previously divided into three sections, crosswise and the sides of the middle section are cut

away. The end sections are provided with little blocks of paper or cardboard, which are glued in place, and on top of these are glued the ends of matches, heads at one end, blanks at the other. Thus if the drawer is opened slightly, it appears to be full of matches.

The card is inserted slowly as though cutting through a box full of matches. Then the drawer may be pushed back and forth, showing matches at both ends. The card stops the progress of the drawer, so there is no danger of revealing the hollow center.

The box should be pocketed with the card still through it; or the card may be withdrawn and tossed for examination while the box is pocketed. A duplicate (unprepared) box can be kept in the pocket to be brought out later on.

5. Appearing Matches

A *match-box* is shown with the drawer half opened. The box is empty. The drawer is closed and when it is reopened, a number of matches are within.

The matches are in the box all the time

but they are wedged between the end of the drawer and the inside of the cover. Thus the box may be shown apparently empty. When the drawer is closed, (the fingers being held at the end to prevent the matches from pushing out), the matches will fall in the drawer.

A whole layer of matches may be produced in this manner. Some match-boxes are sold which are only half the height of the usual match-box. They are especially suited for this trick, as the layer of matches makes a greater showing.

6. Penetrating Matches

Each hand holds a match, by the ends, between the thumb and forefinger. The hands are brought together, and the matches apparently pass through one another, becoming linked. They are drawn apart, and pushed back and forth.

Use sulphur matches for this trick. Moisten the tip of the right forefinger, and when it is pressed against the head of one match, the match will stick to it. When the hands are brought together, the right forefinger is raised

for an instant; the match comes up with it, and permits the passage of the left hand match. The matches are drawn apart in the same manner. The hands should be kept in continuous motion during the "penetration."

7. The Missing Light

When a person wants a lighted match, try this little trick.

You light a match and hold it out to him. Of course he takes the unlighted end. So you walk away, carrying the light, while he has nothing but the stump of a match.

The match is previously broken in the center. Hold the two portions together when you light the match. Extend your hand and the person will take the broken end while you still have the light.

8. Mystic Safety Matches

Safety matches can only be struck on the box. Everyone knows that. Therefore they will be surprised to see you blissfully light a safety match on the sole of your shoe!

This requires a little previous preparation.

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Take a match box and rub the side of it against the sole of your shoe, at the instep. Enough of the striking substance will be transferred so that you can light a match on your shoe.

9. One at a Time

This is a very pretty trick with matches. Two or three matches are used. The right hand takes them one at a time, and, moving up and down, causes the matches to disappear, the hand being shown empty with the fingers wide apart.

Method: You must wear a finger ring on your third finger. Bend in the third and fourth fingers, while the thumb and first two fingers, which are holding the match, push it down in under the ring, and in back of the finger. The hand is kept in motion, and when the match is in place the fingers are spread wide apart.

10. Balancing a Match

Here is a clever method of balancing a match on the back of the thumb.

Set the bottom of the match upon the knuckle of one thumb and bend the thumb inward. Then extend your thumb and the match will be set in a wrinkle or crease in the skin. By moving the hand slightly it is an easy matter to keep the match in an upright position.

11. Burn-out Matches

Matches that go out as soon as they are lighted always create considerable amusement. These matches are very easily prepared. Obtain some sodium silicate, which is commonly known as water glass, and paint the matches with it, just below the heads. Only a narrow strip needs to be painted around each match. The matches will light when they are struck, but will go out as soon as the flame encounters the water glass.

12. Ribbon From the Match

The magician takes a box of matches, after showing his hands empty. He removes a match and strikes it, and then produces a long coil of ribbon from the lighted match.

To do this, push the drawer of the match-box halfway open and insert the coiled-up ribbon in back of the drawer. The match-box is laid on the table with the open end towards the audience.

The hands are shown empty. The left hand picks up the box, while the right hand extracts the match. The drawer of the box is then pushed shut—a most natural procedure—which ejects the ribbon into the left hand. The right hand lights the match, and the left approaches, extinguishes the match and pretends to draw the ribbon from the smoke.

13. Matches Through the Table

This is a very surprising trick with matches, and one that is quite new. A box of matches is stood on end, on the table, the drawer being part way open, showing the box filled with matches.

Holding the box with his left hand, the magician strikes the open drawer with his right hand and drives it shut. Then he reaches under the table with the left hand and brings up all the matches. The drawer is opened, and found to be quite empty.

For this trick you require a little contrivance which can be made very easily. Cut about one third off the end of a drawer of a match box. Cut a number of matches to the same size, and glue them in the portion of the drawer.

Then take an empty match-box, and stick the imitation drawer on the end. To all appearances you have a full box of matches, which is pushed part way open. Stand the box on the table; hold it with the left hand. Then strike the imitation drawer with the right hand, and carry it away in the bend of the fingers. The spectators see the end of the genuine drawer, and think you have merely driven the box shut.

Reach under the table, and bring up a lot of loose matches, which you have concealed there. Then let the people examine the empty box while you quietly pocket the imitation drawer.

14. The Adhesive Match Box

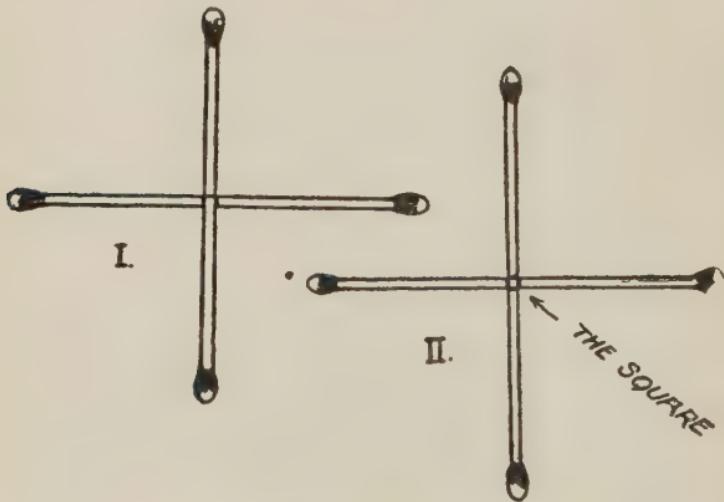
This is an interesting little item in connection with match tricks. Taking a box of matches, you set it against your coat sleeve

and it sticks there. The box may be examined.

Use a box of blue-tipped matches, which has sandpaper on the sides. Place the side of the box against the sleeve and it will adhere there.

15. The Match Square

This is a puzzle with matches; but it is so novel that it is quite as interesting as the average match trick.



Lay four matches in the form of a cross, as illustrated in Fig. 1. The problem is to move one match and make the matches form the sides of a perfect square.

Solution: Move one match about a sixteenth of an inch, as shown in Fig. 2. Thus

the matches will form the sides of a square, but it will be a very tiny square indeed! Nevertheless it fulfills the conditions of the problem to the letter.

16. Lighted Match From Pocket

Taking a lighted match from the pocket is a very surprising little trick. All that is necessary is to have an empty box of safety matches in the pocket, with a loose match lying beside it. In taking the match from your pocket, strike it on the box by merely sliding it out. There is no danger from the match as it comes clear of the pocket just as the flame breaks forth.

A more elaborate trick is the "Lighted Candle From Pocket," which is performed in the same way. The candle is in the inside coat pocket, and instead of the wick, it has a blue-tipped match in its end. While the right hand presses the outside of the pocket and holds the match-box steady, the left hand reaches in, obtains the candle and strikes it on the box, immediately bringing it from the pocket.

Wooden candles, made in imitation of the usual wax candle, are often used in this trick.

17. Self-lighting Match

This is even more surprising than the trick just described, inasmuch as the magician merely opens a box of safety matches, and draws out a lighted match!

Take another match box and cut a square piece out of the side. Glue the little square just inside the cover of the box you intend to use, under the top of the cover. Then insert the drawer, with the blank ends of the matches directly under the little square of striking material.

Push the drawer about one-third open so that the blank ends of the matches come into view. Take one of the matches and start to withdraw it from the box. In so doing, "lever" the match on the end of the drawer, and press downward so that the head of the match is drawn against the hidden square of striking material. The match will burst into flame just as you draw it from the box.

18. The Multiplying Match

The magician holds a blue-tipped match between the thumb and forefinger of his right

hand. There is nothing else in either hand. The hands are brought together and the match immediately is joined by another match so that each hand holds a single match.

Only one match is used, but it is previously prepared. Take a sharp knife or a razor blade and split the match down the center, head and all. Press the two halves carefully together, holding them at the center, and they can be exhibited as a single match.

When the hands are brought together, each hand takes a section of the match, and, while the hands are waving up and down, the matches are turned so that the flat sides are away from the audience. The matches should be held at the base, one between the thumb and forefinger of each hand. The spectators can see only one side of each section, and from two feet away, the halves look like perfect matches.

If the match has been carefully split, each half may be lighted.

19. The Standing Match

Making a match stand upright on the surface of a wooden table seems to be a feat of very careful balancing. Anyone who tries it

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will give it up as impossible, but you can do it with very little difficulty.

There is a trick to it. Secretly moisten the tips of your left thumb and forefinger. After various persons have been unable to make the match stand, take it (by the bottom) between your left thumb and forefinger, thus moistening the end of the match. Transfer the match to your right hand and you can make it stand upright by simply pressing it against the table.

20. The Diminishing Match-Box

The following trick requires a slight amount of skill, but it is worth the practice. You have a half-opened box of matches, which is filled. The left hand is closed in a fist, and the box is held in the end of the fist. The right hand shuts the drawer of the box and pushes the box into the left fist. But when the left fist is opened, the match-box is only one-half its original size!

All you need is an ordinary match box and a half-size box such as can be purchased at many novelty or cigar stores. The large box should be tightly filled with matches so that they will not rattle when the box is closed, but the small box is not quite full.

Push the drawer of the large box nearly open and you will find a large hiding place inside the cover where you can conceal the small box. Of course the protruding drawer of the large box is towards the audience. Then you are ready for business.

Show the box, and grip the inner end in your left fist, by the thumb. Turn your right side towards your audience. Now the right hand is placed squarely over the protruding drawer, and it pushes the drawer shut, thus ejecting the small box into the left fist. The right hand firmly grips the large box and carries it away, the box being hidden in the closed right hand.

At the same instant, the left hand is raised, the eyes follow it, and it is shaken slightly. The spectators hear the matches rattle, and they catch a glimpse of the box in the left fist, so they think the large box has been pushed in there. If the magician is seated at a table, he should lower his right hand and let the large box fall in his lap. If he is standing, he should immediately turn his left side towards the audience, while shaking the little box, and then throw the box on the table, while the right hand pockets the large box.

CHAPTER X

MISCELLANEOUS TRICKS

1. Glass Balanced on Plate

This appears to be an extraordinary feat of juggling. A plate is held in the right hand and the left hand sets a glass on top of the plate. The glass balances there, until it finally topples off and is caught.

The spectators think this trick is difficult, because they see it from in front. The right hand grips the plate on the right side, with the fingers in front. The right thumb is free in back of the plate, and it is extended upward. Thus the glass is set so its base is partly on the plate and partly on the extended thumb, which makes the balancing a simple matter.

2. Blowing Through a Bottle

A candle is lighted and is set on one side of a bottle. The magician blows against the

bottle, and the candle is extinguished. He has, apparently, blown through the solid bottle!

A round bottle must be used. When the magician blows against it, the air currents are divided; but they rejoin on the other side to extinguish the candle. Two or three bottles or a bottle and a glass may be used. The result will always be the same.

3. The Mystic Cross

Take a burned match or a bit of charcoal and make a straight line on the palm of the left hand. Then close the hand and put a similar mark on the back. Rub out the mark on the back; open the hand, and the missing mark will be found crossing the mark on the palm!

This trick virtually works itself. Simply make the mark at an angle, across one of the lines of the hand. - Then, when the hand is closed, the first mark will form a new one, crossing the original mark. The marking and erasing of the back of the hand is merely byplay.

4. The Jumping Ruler

A ruler is pushed down into the closed fist. At the word "Go," the ruler jumps up to the ceiling.

Method: Slip a rubber band over the second finger of the hand. Close the fist with the thumb in front and the elastic will not be seen. Push the ruler down into the fist so that it engages the rubber band, but clench the ruler firmly. As soon as you release pressure the ruler will jump out of the hand. The rubber band may be dropped on the floor.

5. The Dry Bowl

Pour some water into a shallow bowl, then drop two or three coins into the water. The trick is to remove the coins without wetting the fingers. The bowl must not be removed from its present position. In fact, so many conditions may be imposed that the trick will seem absolutely impossible.

There is a very ingenious method of accomplishing the desired result. Put some loose paper into a glass, and set fire to the paper.

While it is blazing, quickly invert the glass in the center of the bowl. The water will be sucked up into the glass and you can remove the coins.

6. The Removable String

Take off your coat, and hang a long loop of string over your arm. Then put your right hand in your right vest pocket. The problem is to remove the string without taking the hand from the pocket.

To do it, take hold of the loop with your left hand and pull it up through the right arm-hole of your vest. Slide the loop over your head, push it through the left armhole and put your left arm through it. The string will then be around your body, beneath your vest. Reach up under the vest with the left arm; get hold of the string and pull it down your body. Then step out of it.

If some one else attempts the trick, he will probably get all tangled up, especially if he makes the common mistake of putting his right hand in his trousers pocket instead of in the vest pocket.

7. The Improved Multiplying Corks

This is not a new trick, but an improvement has been added to it which makes it more effective.

A small pill-box is opened and is shown to contain three corks. The cover is put on and the box is shaken. When it is reopened, it is found to contain six corks. These are poured out on the table.

Use a large pill-box, which has a cover identical with the bottom. The "collar" of the box being removable, the top and bottom are reversible.

By the old method, three corks were glued to the inside of the cover; but in the improved version, they are simply stuck there by dabs of beeswax or diachylon (lead plaster).

The box is shown to contain three corks. The cover is put on without showing the interior. The fact that the lid may be lifted thus indirectly proves that it is empty.

Then the box is shaken, and is turned upside down in the action. This loosens the corks from the erstwhile lid; and when the new lid (formerly the bottom) is lifted, there

are six corks which can be poured out on the table. If the corks are very lightly attached, the reversal of the box will be unnecessary.

8. Changing Spools

Two spools, one containing black silk thread, the other red, are threaded on a string, and the ends are held. A handkerchief is thrown over the spools and the magician reaches beneath it. When he removes the handkerchief, the spools have changed their positions. The red, which was originally on the right, is now on the left.

To perform this trick, obtain two strips of paper which match the thread on the spools. Cover the black thread with red paper, gluing it to form a tight cylinder; and cover the red thread with black paper. The spools will appear quite ordinary. When they are under the cloth, tear the paper coverings off the spools, and remove the papers with the handkerchief. Thus the spools will apparently be transposed. Both the spools and the string may be thoroughly examined at the conclusion of the trick.

9. The Ribbon from the Orange

This is a very effective dinner-table trick which should be performed with a small orange. You cut open the end of the orange, and produce a long coil of colored ribbon.

The ribbon actually comes from the orange; but it is not there at the beginning of the trick. It is threaded to a large needle, and is then coiled about the needle. The coil of ribbon is held in the left hand, with the point of the needle extending in from the palm, and the left hand is held beneath the table.

The right hand picks up the orange and in transferring it to the left hand, presses it down on the needle, which goes up through the center of the orange. In cutting into the orange, get hold of the needle and draw it out, bringing the ribbon along. The needle is easily concealed in the right hand as it pulls out the ribbon. Keep on pulling until the whole coil comes out; then, in smoothing the ribbon, slide the needle off and let it fall to the floor.

10. The Flower in the Buttonhole

The Flower in the Buttonhole is a very pretty little trick that has been performed by a number of professional magicians. The effect is very quick and surprising. The magician points to his empty buttonhole; waves his right hand over it, and a flower appears there instantly.

An artificial flower is used, preferably a rose. A piece of black cord elastic is attached to the stem, and it runs through the buttonhole, under the lapel and down to a lower button-hole, where it is pulled taut and firmly looped. The flower is placed under the left armpit, stretching the cord elastic across from the buttonhole. As the right hand is passed over the buttonhole, the left arm is lifted slightly, and the flower makes its instant appearance.

CHAPTER XI

PAPER TRICKS

Many clever little tricks may be performed with pieces of paper. In fact, some of the best experiments in impromptu conjuring are done with paper. One of the most perplexing of all such tricks is called.

1. The Torn and Restored Cigarette Paper

The magician takes a cigarette paper, and tears it to pieces. He rolls the pieces in a tiny ball, shows his hands empty except for the little ball, and then proceeds to unroll it. The torn paper is restored, and the hands are empty!

A duplicate paper ball is used. It is rolled and concealed between the tips of the first and second fingers of the right hand. All the fingers are bent slightly, and the position of the hand is very natural.

The original paper is torn, rolled into a pellet, and the two pellets are pressed together, so they may be held between the left thumb and forefinger and shown as one, while the hands are shown to be otherwise empty. The paper ball is rolled more tightly, which enables the first and second fingers of the right hand to take away the torn paper pellet.

Then the fingers and thumbs of both hands start to unroll the duplicate paper pellet. To assist this action, the tips of the right fingers are raised to the tongue and are slightly moistened. The torn bits of paper are left in the mouth, and the restored pellet is completely opened, the hands being shown empty.

2. The Restored Paper Napkin

The effect of this trick is similar to the last. A paper napkin or a large square of tissue paper is used, and the magician apparently shows how the trick is done, yet finishes by mystifying his audience.

Three napkins are used. One is rolled in a ball and is placed inside the other two which are formed in a loose cylinder. The magician unrolls the cylinder, and secretly grips the

rolled up napkin in the bend of his right fingers.

Then he exhibits the two loose napkins, and rolling one into a ball, shows how it may be concealed under the left fingers. He tears the unrolled napkin, rolls it into a ball, and adds the napkin from the right hand. He holds the two balls as one at the tips of his left fingers, calling attention to the ball that is under the left fingers.

"Now," remarks the magician, "I will exchange the torn pieces for the restored napkin." The right hand approaches, and squeezes the double ball, removing the ball of torn pieces, leaving a restored ball at the tip of the left fingers and thumb, and another restored ball under the left fingers. One restored ball is exchanged for the other, in plain view; and the ball that was under the left fingers is unrolled, and held up to view. It is carelessly rolled into a ball, with the torn pieces from the right hand going inside it, and it is dropped in the pocket by the right hand.

"Here," says the magician, pointing to his left hand, "I still have the torn pieces. Of course it is necessary to dispose of them in

some way. Perhaps the best method is to unroll them—and then we find that they have also been mysteriously restored!"

As an additional effect, the magician may have a fourth paper napkin rolled tightly inside the third. When he reaches the dénouement of the trick, and shows the torn pieces really restored, he carelessly lets the fourth napkin fall to the floor, where he quickly puts his foot on it. Of course everyone wants to see the little paper ball that is beneath his foot; so after feigning embarrassment the magician picks it up and calmly unrolls it.

3. The Celebrity Trick

The magician takes a cigarette paper and lays it on the table. He asks some one to name a famous celebrity, now deceased. Suppose Washington is named.

The magician asks some one to carefully roll the paper into a tiny ball. He takes the little pellet, and holding it between the tips of his left thumb and forefinger, places it on the back of the spectator's hand. A few moments later, the paper is unrolled, and the name 'Washington' appears written on it!

This pseudo-psychic mystery is quite astonishing. Yet it is not a difficult trick to perform.

Place a tablet of cigarette papers and a very short pencil in your right trousers pocket, or in the coat pocket. As soon as the celebrity is named, put your hand in the pocket and write the name on the top sheet of paper; then roll up the slip of paper and hold it between the tips of your forefinger and second finger (as with the restored cigarette paper). When you take the pellet rolled by the spectator, bring the hands together and add your pellet, holding the two as one; then, in dropping the pellet on the spectator's hand, retain the spectator's paper with the fingers of your right hand, and drop the pellet that bears the message. The right hand easily disposes of the spectator's pellet, and the trick is virtually completed. You should be careful to perform this trick in a very impressive manner.

4. The Three Paper Balls

The magician rolls up three tiny balls of paper. He lays them on the table, and picking up one with the right thumb and forefinger, drops it in the left hand. He repeats

with the second paper ball, and throws the third ball away. But when the left hand is opened, three paper balls roll out!

The trick is repeated, without hesitation, time after time, but with the same result; the third ball, thrown away, mysteriously emerges from the left hand.

Method: Again we employ the artifice of holding a ball concealed between the tips of the first two fingers. A fourth ball is used, and it is hidden in the right hand. The natural bend of the fingers allay suspicion. The first ball is picked up and is dropped fairly in the left hand; but when the second ball is dropped in, the hidden pellet is dropped also, the left hand immediately closing over it. When the third ball is "thrown away" it is really retained by the right finger tips. When the left hand is opened, and three balls are rolled out, the trick is ready to be repeated.

If the trick is performed seated at a dinner-table, the magician should have a lump of sugar resting on his knee. After the trick has been repeated a number of times, he asks a spectator to throw away the third ball. Then his left hand rolls out three balls, and while

attention is on them, the right hand picks up the lump of sugar, holding it in the bend of the fingers.

The right hand picks up two of the paper balls and drops them in the left, letting the lump fall also. Then the third ball is thrown away, and when the hand is opened, the lump of sugar rolls out instead of the third ball.

Another finish is to pick up the three balls (or two if the sugar is used) and pretend to put them in the left hand, really holding them with the right thumb and fingers. This is not difficult, as the right fingers merely slap the left palm, and the left hand closes immediately.

When the left hand is opened, the balls have vanished. The right hand, meanwhile, lets them fall over the edge of the table.

Before performing this trick, it is not a bad plan to scatter some ten or twelve paper pellets on the floor. People seeing these afterwards will think that they are paper balls which have been thrown away.

5. The Balls and the Hats

The magician rolls up four paper balls, each about the size of a golf ball. He lays

them on the table so that they form the corners of a square. Then he takes two hats and puts each one over a ball. Picking up an odd ball, he reaches beneath the table, and thumps the bottom of the table. A hat is lifted, and there is the second ball! The hat is replaced over the two balls; the other odd ball is thumped under the table, and three balls appear beneath the hat. The three balls are covered with the hat, and the magician points to the other hat, which has a ball beneath it. He lifts the hat, and shows it empty. The ball has gone! And when the three-ball hat is lifted, all four balls are beneath it!

The trick usually ends here, but there is a very surprising conclusion which may be introduced. The empty hat is laid on the table. The four balls are set upon it, and the other hat is pressed down on top. When both hats are lifted they reveal a large paper ball, as big as the hat itself!

The first part of the trick is not difficult of execution. When the magician starts to place one hat over each of two balls, he is uncertain which of the paper balls to cover. He puts the right hand over the ball nearest him; and his fingers, which are underneath the hat,

grip the ball, while the other hand is deciding where to put its hat. Suddenly he lifts the right-hand hat, carrying the ball beneath it, and instantly drops the left-hand hat upon the space occupied by the right-hand hat. As the hats come together, no one has a chance to see that the ball is no longer there. The right hand drops the hat (and the ball) over another ball.

The right hand then picks up an odd ball and thumps it beneath the table. The left hand picks up the hat and reveals two paper balls. The left hand carries the hat to the edge of the table, where it is gripped by the right hand. The fingers of the right hand go inside the hat, holding the ball there. The hat is dropped over the two balls and the third ball drops with it.

This maneuver is repeated with the other odd ball, so that three balls appear beneath the hat; and then the fourth ball is secretly introduced. When the magician points to the other hat which is supposed to cover a ball, he has merely to lift the hat, show it empty, and then let someone lift the other hat and find all four balls!

If the magician adds the large ball effect,

he goes about it thus: The large ball is hidden under the coat, on the left side of the body. It rests against the magician's hip.

The magician shows the one hat empty, picking it up with his right hand. Then he transfers it to the left hand, which holds the mouth of the hat close against the body. A person is requested to lift the other hat. As this is done, all eyes will be upon the four balls which appear beneath it. No one will be looking at the magician. As he leans forward and gazes at the four balls on the table, his right hand reaches beneath the coat and slides the large ball into the hat held by the left hand. Then both hands immediately drop the hat crown upward on the table. Everything is then set for the mysterious appearance of the large paper ball.

6. Breaking the Pencil

This is really a paper and pencil trick; the paper used is a dollar bill, or a bill of larger denomination. The bill is folded in half, lengthways. A person is asked to hold the ends of a pencil, and the magician strikes the pencil with the creased edge of the bill. Sud-

denly he makes a mighty stroke, and the pencil snaps in half!

To do this, simply extend the forefinger while the hand is sweeping downward. The finger strikes the pencil and breaks it.

7. The Tough Napkin

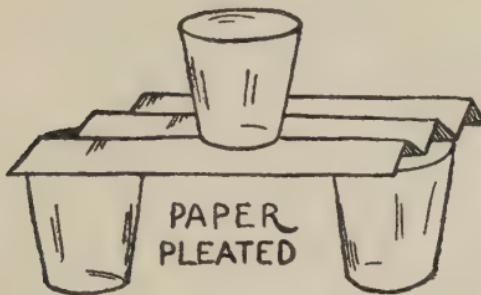
A paper napkin is twisted in rope fashion, and a person is invited to tear it in half by pulling directly on the ends. The paper will prove too tough to tear. But when others have failed, you take the twisted napkin, and tear it with ease.

To accomplish this, dip your fingers in a glass of water while the other persons are trying to break the napkin. Twist the paper tighter with your fingers, and in so doing, moisten the center. The napkin will then break when you pull the ends.

8. The Paper Bridge

Take a sheet of note paper and stretch it between two glasses, so that it forms a sort of bridge. Ask anyone to set another glass on the bridge; the paper will not support the

additional weight. The trick is to make the paper bear that weight.



The solution of the problem is quite artful: pleat the paper lengthways; then it will bear the weight of the third glass.

9. The Magic Number

The magician writes a number on a slip of paper and folds the paper. He asks some one to write down a number of five different figures, as: 3 8 6 5 1.

The number must then be reversed, and the smaller subtracted from the larger:

$$\begin{array}{r} 38651 \\ - 15683 \\ \hline 22968 \end{array}$$

The result (22968) must be reversed and added, thus:

$$\begin{array}{r} 22968 \\ + 86922 \\ \hline 109890 \end{array}$$

When the folded paper is opened, it bears the total 109890!

The secret? Simple enough! No matter what figures the person uses, if he follows instructions, the answer will always be 109890! So you have merely to write that number on your folded slip of paper, and then tell the person what to do!

10. The Marked Paper

Take a packet of cigarette papers, and let a person write on one of them, very lightly, so that the paper is not indented. The papers are mixed; then you hold them behind your back, and instantly draw out the marked paper!

Method: Cigarette papers are cut on the bias. You have merely to turn the marked paper around, before it is inserted with the others; and when you hold the packet behind

your back, you will discover projecting corners that belong to the marked paper.

11. Three Paper Slips

Take a small sheet of paper and fold it crosswise into three slips of equal size. Tell a person to write three names on the paper, one in each section, with his own name in the center. He then tears the paper along the creases, and folds each slip in quarters. The paper slips are dropped in a hat, and you immediately reach in without looking and bring out the slip which bears the person's name.

Method: Both edges of the desired slip will be rough. The other slips will each have one smooth edge. Feel for the paper with the rough edges.

12. Traveling Tissue Paper

The requirements for this trick are two match-boxes and two sheets of tissue paper, one red, the other blue.

Crumple the blue paper and put it in a match-box. Mark the end of the drawer with a blue pencil, and close the box. Crumple

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the red sheet and put it in the other box, marking the end of the drawer with a red pencil. Thus the marks tell the color of the paper contained in each box.

The two boxes are laid on the table. Pass your hand over them, and open them. In the box with the *red* mark, you find the *blue* paper; while the *red* paper has mysteriously passed to the box with the *blue* mark!

On the reverse end of one drawer you must previously make a red mark, and a blue mark on the reverse end of the other drawer. As each drawer is part way open, these marks will not be seen. Put the red paper in the box which has the hidden blue mark; and put the blue paper in the box which bears the concealed red mark. Then mark the front end of each drawer with a color corresponding to the paper that is in the box.

Close the drawers and put the two boxes together. In stepping to the table, or moving some object out of the way, turn the boxes around, so that when you lay them on the table, the red marked box is now blue and the blue is red. Thus when the drawers are opened, the transposition has been effected.

13. The Shower of Paper

This is a very pretty trick, of Oriental origin. The magician tears up a piece of tissue paper and soaks the strips in a glass of water. He holds the soaked paper in his left hand, and picking up a fan with the right, fans the wet papers. A flurry of paper flakes immediately emerges from the left hand, and a tiny cloud of paper flies about the magician. The wet paper has disappeared.

Method: Although substitution is required in the trick, no special skill is needed. First cut up some tissue paper into very fine bits, and enclose the flakes in a piece of tissue paper of the same color. A small rubber band will keep the packet closed. Lay the package behind a book, upon which the fan and several sheets of paper are resting.

Pick up a sheet of paper, and lift the packet with it, holding the packet in the left hand, under the fingers. Tear up the sheet of paper, dip it in water, and squeeze it. Bring the hands together and raise the left hand, opening the fingers slightly, so the packet shows through. The audience sees the colored paper and mistakes it for the soaked pieces.

The right hand picks up the fan, and in so doing drops the soaked pieces behind the book. While the right hand fans the left, the left fingers tear open the packet and release the paper shower. After the shower is completed, the right hand closes the fan by striking it against the left; and the left hand takes the fan and replaces it on the book, dropping the tissue paper covering behind the book.

14. Production of Paper Money

The magician holds a dollar bill in his hands; otherwise his hands are empty. He pulls up his sleeves, and rubs the dollar bill between his hands. A dozen more bills appear at his finger tips; the single dollar has increased into a stack of paper money.

Method: The extra bills are folded lengthways, and are rolled into a tight cylinder, which is hidden in a fold of the left sleeve, at the elbow. After the hands are shown empty, the sleeves are drawn up; and in pulling up the left sleeve, the right hand obtains the roll of bills, which are then spread out between the hands under cover of the bill already there.

15. The Favorite Number

Write down the number 12345679.

Give a person a pencil and ask him to pick out his favorite figure. Suppose he says 7. Tell him to multiply the number by 63. He does so, and the answer is a row of sevens, thus:

$$\begin{array}{r} 12345679 \\ \times \quad 63 \\ \hline 37037037 \\ 74074074 \\ \hline 777777777 \end{array}$$

The secret is very simple: When a figure is named by the person, mentally multiply that figure by 9, and tell the person to multiply the big number by the total. Thus $9 \times 7 = 63$, so 63 produces the row of sevens. If three was named as the favorite figure, the multiplier would be 27.

CHAPTER XII

PENCIL TRICKS

1. The Magnetic Pencil

A pencil is held at the magician's finger tips. It mysteriously adheres there, although only two fingers are pressed against it. Then the pencil is given for examination, and the hand is shown to be unprepared.

Method: Take a loop of black thread and pass it through a buttonhole of your coat. Insert the pencil (which should be a dark one), through the loop. Press outwards against the pencil with the backs of your fingers, letting the thread run between the fingers. The pressure will make the pencil stick to the fingers. As soon as pressure is released, the pencil will slip from the loop, which will fall unseen against your coat.

A dark coat should be worn when this trick is performed.

2. The “Vanishing” Pencil

A pencil is rolled in a sheet of paper. The paper is immediately torn to pieces, and the pencil is gone!

The pencil is nothing but a hollow paper tube. A glazed, colored paper is the best to use. A real pencil tip is inserted in one end of the tube; and the eraser end of a pencil in the other end. You can write with the pencil and it will appear quite ordinary. But when you roll it up in a sheet of paper, you can tear the paper into several pieces, to prove that the pencil has gone.

3. Turnabout Pencil

A pencil is exhibited and is pushed into a paper tube, the point of the pencil going in last. When the pencil comes out the other end of the tube, it emerges point first, having apparently reversed itself inside the tube.

The pencil is sharpened on both ends. Then a piece of glazed paper is rolled around it, and glued to form a paper tube. The glazed covering should be just long enough so that one point of the pencil will extend.

In pushing the innocent looking pencil through the larger paper tube, the extending point is pushed into the glazed covering, so that the point will extend from the opposite end. Thus when the pencil comes out it will be reversed, coming out point first.

4. Naming the Suit

A sheet of paper is laid on the table. The magician's assistant leaves the room. Some person is asked to name any suit of a pack of playing cards: diamonds, clubs, hearts, or spades.

When this has been done, the magician gives him a pencil and tells him to write "What suit did I choose?" or any other words that ask the same question. The person then takes the paper and pencil out to the assistant who immediately writes the name of the chosen suit.

Pencils are responsible for this trick. The magician has four different pencils in his pocket, each one representing a different suit. He merely gives the proper pencil to the spectator to take out to the assistant. When the assistant sees the pencil he knows the chosen suit.

5. Pencil From Pocketbook

A small purse is opened, and a pencil is drawn from its interior. The pencil is three times as long as the pocketbook.

The pencil is previously concealed up the sleeve, so that the tip of it comes into the palm of the hand. The back of the hand is towards the audience.

The bottom of the purse has an opening, so that when the purse is placed in the hand that hides the pencil, and the pocketbook is opened, the other hand can reach down through and draw out the pencil.

An ordinary purse may be used : in this case the pencil is drawn up in back of the purse; from a short distance it will appear to come from inside the purse.

Note: For other tricks with pencils, see: "The Fountain Pencil" (page 112); and "Breaking the Pencil" (page 151).

CHAPTER XIII

RING TRICKS

Tricks with rings cover a wide range, for there are rings of all sorts and sizes. The rings required for the following experiments are all easily obtained. Tricks with Chinese coins come under the head of ring tricks, and in such cases as they are required, plain metal washers may be used instead of the Oriental cash.

1. The Phantom Ring

A metal ring, some three inches in diameter, is employed in this trick. The ring is given for thorough examination. Then the magician allows his wrists to be tied with cord, leaving a length of string between the wrists. He takes the ring, turns his back for a few moments, and then shows his hands again. The ring is on the string between the wrists!

Two rings are used in the trick. They

should be sufficiently large to pass over the hand and on to the wrist. Large bracelets may be used, but solid metal rings may be bought cheaply at a hardware store. One of these rings is on the performer's arm, under his sleeve. He exhibits the other ring, and as soon as his hands are tied, turns his back or steps out of sight. He quickly drops the examined ring into his pocket and lets the duplicate ring slide down his arm, over his hand, and onto the string. Then he steps out and shows that the miracle has been accomplished.

2. The Improved Phantom Ring

The effect of this trick is the same as that of the last, but the ring is made of pliable rubber. A ring of this type is used with certain makes of vacuum cleaners, and costs very little. It will stand minute inspection, for it is unprepared.

This is the only ring used. When the magician turns away, he slides it over his hand, and pulls it *under* the loop of string that encircles his wrist. The string is then on his arm, and can be slipped over the hand and onto the wrist.

3. Ring Tied on String

The effect of this trick is the same as the effects of the last two; but a ring of any size may be used, and the ring is actually *tied* on the string between the wrists.

To accomplish this, gather up a loop of string between the wrists, thrust it through the center of the ring, and push the loop under the string that encircles the left hand. Then draw the loop over the left fingers and again push it under the string that encircles the left wrist. Once more pull the loop over the left fingers, and the ring will be tied on the string.

There should be plenty of string between the wrists. With a little practice the various movements can be effected in a very few seconds.

4. The Ring on the Finger

In this trick, the magician's hands are tied behind his back, the wrists being firmly bound together. A finger ring is placed between the magician's teeth, and he steps behind a screen or out of the room. The spectators call out and designate one of the magician's fingers,

or thumbs, and a moment later he appears, with the ring on the chosen finger, but with his wrists still firmly tied.

Method: As soon as he is out of sight, the magician swings his hands as far to the left as he can get them, so that the right hand is palm up. By turning his head to the left, he can let the ring drop from his teeth into the right hand. It is then an easy matter to slip the ring on any finger.

5. The Ring and String

This is a simple trick, and one that can be performed very rapidly. Make a loop of string and thread a ring on it. Ask a spectator to extend his forefingers upward, and slip one end of the loop over each finger, so the forefingers hold the string with the ring between them. The problem is to remove the ring without taking the string from the person's fingers.

To do this, take hold of one string to the right of ring, and slip the string over the person's right finger, which will be to your left. Immediately remove the loop that was already over the right finger, and the ring will fall off,

but the string will still run from finger to finger

6. The Released Rings

A ring is looped on a string, in the center. Then several other rings are dropped over both ends of the string, so that they slide down and are caught by the bottom ring. Some person holds both ends of the string, and a handkerchief is thrown over the rings. The magician immediately reaches under the cloth and removes the rings!

The secret lies in the manner in which the first ring is "tied" to the string. The two ends of the string are first pushed through the center of the ring. They are then run back through the loop at the center of the string, and the string is drawn tightly against the ring. To all appearances, the ring is tightly affixed to the string, but by taking hold of the loop and drawing it down the sides of the ring, the magician can release the ring. This is done underneath the cloth, and, of course, the other rings drop off when the supporting ring is removed.

7. The "Vanishing" Ring

The "vanishing" of a ring is not a difficult problem. Simply have a plain ring sewn in the corner of a large handkerchief. Borrow a ring and put it under the handkerchief. At the same time push up the corner of the handkerchief so that it may be gripped through the center of the cloth. Any person may take hold of the ring and satisfy himself that it is there, but he is holding the duplicate ring, while your hand calmly goes away with the original. When the handkerchief is shaken out, the ring will have vanished completely.

8. The Ring in the Egg

The Vanishing Ring trick, just explained, is most effective in combination with a trick wherein the borrowed ring is mysteriously reproduced. Such a trick is the Ring in the Egg.

After the borrowed ring has disappeared, an egg is broken, with a buttonhook, and the hook is inserted in the egg. A moment later the hook emerges, carrying the borrowed ring!

The egg may be examined before the trick begins.

Method: While the audience is holding the handkerchief, which they believe holds the borrowed ring, you walk to a nearby table to get the buttonhook, and an egg cup. The egg cup has some wax or paraffine in the bottom. In picking up the cup, insert the ring edgewise in the bottom, so that it is imbedded in the wax. Bring forward the cup and the buttonhook. Take the egg and set it in the cup. The handkerchief is shaken, and the ring has vanished. Holding the egg with the fingers of the left hand, break the top with the buttonhook, which is held by the right hand. At the same time, press down on the egg and the ring will be forced through the bottom. Thus the ring is actually in the egg, and may be produced on the end of the hook.

9. The Ring From the String

This is one of the best of ring tricks. Preferably it should be performed with a Chinese coin or a washer, but a ring may be used.

The ring is threaded on a string, and the

ends are held by two persons. Then a cloth is thrown over the ring. You reach under the cloth, and remove it a moment later, showing the ring is now tied to the string. Then, while the ends of the string are still held, you take the ring right off the string!

Two rings are used in the trick. The duplicate is concealed in the right hand. In reaching under the cloth, the hands gather a loop of the string and push it through the center of the loose ring. Then the loop is spread over the ring so that it is temporarily held to the string.

The left hand covers the original ring, which should be to the left of the duplicate. The right hand removes the cloth and everyone sees the duplicate ring, which they think is the original. At this point you carelessly slide your hands along the string to the ends, and momentarily take the ends away from the spectators so that you can hold the string up higher. You immediately put the ends back in their hands. This little procedure has, however, enabled you to draw the original ring right off the end of the string. While your left hand pockets the original ring, along with the handkerchief, the right hand myster-

iously removes the ring from the center of the string.

10. The Cardboard Ring Trick

The effect of this trick is identical with "The Ring From the String," but a ring, or washer, of cardboard is utilized instead of the metal article. A duplicate ring is used and is threaded on the string; but the original ring may be *torn off* and carried away when the handkerchief is removed, thus eliminating the subterfuge of sliding the hands along and off the ends of the string.

11. Instantaneous Appearance of Six Rings

Metal washers or Chinese coins should be used in this surprising trick. The magician holds out his right hand, with the palm towards the audience. The hand is obviously empty, but when he grasps in the air, he instantly catches half a dozen Chinese coins, which are tossed from hand to hand, and finally given for inspection.

The coins are first stacked together. A thread, white or pink, is then run through

their centers, and tied in a loop. The loop should be long enough so that when it is slipped over the right thumb the coins will hang out of sight behind the hand.

With the coins in position, the palm of the hand may be shown quite empty, the thread being invisible at a distance of a few feet. Swing the hand upward, and tilt it slightly forward. The coins will fly over into the hand, where they are caught in the fist.

The coins may be tossed from hand to hand without breaking the thread, or they may be "vanished" from the right hand. This is done by letting the coins lie on the palm of the hand. Then the left hand covers the coins, and the left fingers push them over and in back of the right hand, where they hang out of sight, while both palms are shown. Then the coins may be caught again, and this time, the string is broken when the coins are passed from hand to hand, so the coins may be given for inspection.

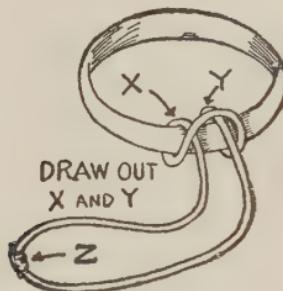
12. The Dropping Ring

This experiment may be worked with a finger ring or a napkin ring. Take a circle

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of string and push one end through the center of the ring; then push the opposite end through the loop thus formed.

A reference to the diagram will show how the string appears. Let two persons take hold



of the string at the points marked X and Y, while you hold the loop Z. When they pull the ends taut, the string will be held in three ways.

Have your other hand below the ring and say, "Pull." As the persons pull on the loops, let go of the loop you are holding, and the ring will drop into your outstretched hand.

CHAPTER XIV

SPIRIT TRICKS

The art of modern magic requires the production of apparently supernatural effects through the application of natural methods. So, for many years, magicians have been performing tricks which closely resemble so-called psychic phenomena.

It is a well-known fact that there are many fakers who pretend to produce genuine manifestations, yet who are really making use of tricks that are known to most magicians.

The following chapter explains a number of tricks of this type—tricks which are quite mystifying and highly entertaining, when shown as part of a magical performance. The chapter has nothing whatever to do with the pros and cons of psychic phenomena. That is a subject that must be carefully studied and thoroughly investigated in an open-minded manner, for a great many good arguments have been presented on both sides of the question.

1. The Taped Slates

Two slates are bound with a piece of tape, which runs crosswise about them. The surface of one slate is marked with a figure 1; then the slates are turned over and the other is marked with a figure 2. The slates are untied, and the inner surfaces are shown, one being marked 3 and the other 4. Then the slates are tied together with the tape. When they are untied, a message is found between them, written on one of the slates.

The message, or written word, is on the slate at the beginning. It is on the side of the upper slate marked 1. It is written lengthwise along the slate with a sharp chalk or slate pencil, and the letters are just small enough to be concealed by the ribbon which is around the slates.

When the tied slates are shown and the outer surfaces are marked 1 and 2, no one supposes that the ribbon hides anything. When the slates are unbound, the side marked 1 is laid down on the table, the side 2 being up. Thus side 2 is seen; that slate is turned over and the inner sides are marked 3 and 4. Then

one slate is laid with side 2 up; and the other slate is placed upon it, so that side 1 comes over side 2, while 3 and 4 become the outsides of the slates.

The slates are tied up in the tape, which is later removed and the message is found. The letters of the message appear much higher than the width of the ribbon.

The trick may be performed with two slabs of cardboard, the message appearing in ink.

2. The Three Spirit Slates

This is a stock item among magicians, but it is usually performed with two slates. The addition of the third slate is a great improvement.

The magician shows both sides of three slates. Then he asks that one slate be chosen. This slate he discards, tucking it under his left arm. He numbers the other slates 1 and 2, and places them together with the numbers on the outside. When the slates are taken apart, a message appears on the inner surface of one slate. The slate is given for examination, and the other slate is also handed for inspection.

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Beside the slates, a black flap is used, made of silicate or of cardboard. It lies on one of the slates, and covers the message, which is written previously. The flap is just the size of the slate minus the frame, so it hides the message perfectly.

When the magician shows the three slates on both sides, he asks that one be selected. If it is not the flap slate, he puts the chosen slate under his left arm saying that that slate will be eliminated. If, however, the flap slate is chosen, he says: "I will use this slate, and one of the others. Which of the other two slates do you choose?"

Thus one of the two odd slates finds its way under the left arm.

The flap slate and the unprepared slate are placed together and they are turned over, which lets the flap fall on the unprepared slate. The slates are laid on the table, and the upper slate is turned over, showing the message. The flap lies on the blank slate.

Without hesitation, the magician pushes forward the slate with the message. Then he picks up the blank slate with his left hand, and with his right hand, takes the third slate from under his left arm. He sets the third

slate on the slate that has the flap, and turns the two slates over, thus transferring the flap to the odd third slate, which is immediately replaced under the left arm. Then the second slate, rid of the flap, is laid on the table for inspection.

“Getting rid of the flap” is considered the most difficult part of the slate trick. This method makes it very easy, and enables the magician to walk away with the flap on the innocent third slate leaving the two numbered slates in the possession of the audience.

3. The Spirit Name

This is a trick that requires careful observation. After it has been tried a few times, it seldom fails to work.

Tell a person to think of a spirit name—of some celebrity, if he wishes.

Then tell him that he is to write down a list of names on a sheet of paper, and somewhere in the list he must place the name upon which he is concentrating. Eight or ten names will be enough. Before beginning, he should determine mentally at what number he will write the chosen name.

The person writes down the names, while you are looking on. When he has finished, you hold his hand and look at the list. Then you immediately pick out the spirit name of which he was thinking.

Method: While the person is writing down the names, he will generally hesitate to think of what name he will write next. But when he comes to the point where he has intended to write the chosen name, he will write it without hesitation. Thus you can tell which name is the chosen one.

4. The Spirit Hand

The magician holds both his forefingers in front of a person's eyes, and tells the person to close his eyelids. Then the tips of the forefingers are set against the eyelids.

"Can you feel both of my forefingers?" asks the magician.

"Yes," is the reply.

"Then," says the magician, "since both of my hands are occupied, I will call upon a spirit hand to aid me."

At this instant an unknown hand brushes the person's hair, and taps his forehead. The

magician immediately removes his hands and the spectator may open his eyes. But no one else is nearby. There seems to be no explanation of the spirit touch.

This trick is done very artfully. As soon as the person shuts his eyes, the magician extends the first two fingers of one hand, spreads them and places one against each of the person's eyelids. This leaves the magician's other hand free to act as the spirit hand. When the fingers are removed from the eyelids, both hands are held with forefingers extended.

5. Contact Telepathy

This is an interesting experiment performed by two people. One acts as the transmitter of thoughts. He is told a number, while the receiving person is out of the room. Then the transmitter is seated in a corner, with his back towards the room. The receiver is brought in, blindfolded. He is allowed to place the tips of his forefingers upon the temples of the transmitter. A few moments later the receiver announces the number!

There is no mind reading to it. The transmitter signals to the receiver by a very artful

system. By simply tightening his lower jaw, the transmitter causes his temples to press slightly against the receiver's forefingers. In this manner the receiver is informed of the number. Suppose the number was 153. The transmitter would press his jaw once, signifying one; then after a slight interval, he would make five presses; then another interval, and three presses. Thus any number of moderate length can be "transmitted" quickly and undetectably.

Ten presses signify zero.

6. Reading Sealed Message

A name is written on a slip of paper, which is put, written side down, into an envelope. The envelope is sealed.

Holding the envelope to his forehead the magician instantly names the written name.

Method: A flap is cut in the face of the envelope. This side of the envelope is down, so the cut is not seen. When the message is inside, the magician raises the envelope to his forehead. At the same time his thumb lifts up the flap and he sees the written name.

7. Improved Envelope Test

This is the most effective of all sealed envelope readings. Take a few envelopes and glue them together. Cut out a space in the center of the envelopes large enough to hold a small tobacco tin. The tin contains a sponge, saturated with alcohol.

A number of genuine envelopes are placed upon the dummy stack, and, of course the bottom envelope of the dummy pile is complete. Thus the hidden sponge cannot be seen.

A number of envelopes are given out, with slips of paper. Names are written on these slips which must be inserted writing down, in the envelopes. The magician gathers up the envelopes, and adds them to those he still has, so that the envelopes containing the questions come directly on top of the alcohol sponge.

The magician then draws out the lowermost of the question envelopes and holds it to his forehead. The alcohol renders its transparent and the magician can read the name or message that is within. This is repeated with all the remaining questions. The envelopes should be laid on the table, leaning against

a lamp, which will quickly dry the alcohol, and make the envelopes opaque once more.

8. The Great Rope Tie

The magician is seated in a chair behind a screen. His arms are crossed, ropes are tied about his wrists, and the ends of the cords are fastened to the chair rungs.

As soon as everyone has left him alone, bells, placed beside the magician, begin to ring. Articles are tossed over the screen. But a half-minute later, when the magician invites people back to see him, he is tied as securely as before. He must be untied to be released.

The magician does not escape from the ties at all, but he does release himself sufficiently to ring the bells and throw things from behind the screen. By sliding down in the chair, the magician can raise one arm over his head, and can then slip under the other arm. Thus he is partially free. After ringing the bells, he slides back into the ropes just as he was before. As the ropes have not been tampered with, the inference is that some unseen force, and not the magician, rang the bells.

The magician can also tie a ring on the string, as an additional effect. (See "Ring Tied on String," page 166).

Note: For other spirit tricks see: "The Celebrity Trick," page 145; and "Disappearing Water," page 111.

CHAPTER XV

SUGAR TRICKS

1. Floating Sugar

This is an interesting experiment with a lump of sugar. The lump is dropped in a cup of liquid, and of course it sinks to the bottom. But, a few moments later, the sugar suddenly rises to the surface of the liquid and floats there!

The lump of sugar is an ordinary cube of sugar, which has first been dipped in liquid collodion. When the lump is dry, it appears unchanged. When it is dropped into liquid, the sugar melts; but the collodion preserves the shape of the lump and up it comes to the top.

2. Burning Sugar

Ask a person to set fire to a lump of sugar. He will be unable to do so. The flame of the match will merely blacken the sugar. But

when you apply a match to a lump, the sugar burns with a tiny blue flame.

Sugar contains alcohol, and it will burn provided the combustion is once started. To do this, secretly dip the corner of the lump into cigarette or cigar ashes; then apply the match, and the sugar will burn.

3. The Cloud of Sugar

This trick has been attributed to the Hindu fakirs. A mouthful of sugar is taken from a spoon, and suddenly it is blown forth in a dry cloud. This is particularly effective when colored sugars are used, as two or three clouds may be blown.

The dry sugar is contained in a large capsule, which has pinholes at the ends. It is taken into the mouth with the spoonful of sugar. The loose sugar dissolves, of course; but the capsule is held between the lips, and by blowing through it, the cloud of sugar is formed.

4. The Mystic Letter

This is a very interesting problem in mystery. A person is requested to write an initial

or a figure on a lump of sugar, and to lay the lump with the letter down. The magician takes the lump of sugar, and without looking at it, drops it in a glass of water. He tells the person to close his fist, then holding the glass of water above the spectator's clenched hand. After the sugar is partly dissolved, the magician tells the spectator to open his fist and there on the palm of the hand, is the imprint of the letter on the sugar, perfectly reproduced!

Now for the secret, which is quite artful. While the spectator is writing the initial, the magician secretly moistens the ball of his right thumb; this can often be done by merely rubbing the thumb along the outside of the glass. Just a bit of dampness is required.

In picking up the lump of sugar, the magician presses his thumb against the initial side; then he drops the sugar in the glass. The imprint of the letter remains on the magician's thumb. With both of his hands, the magician grasps the spectator's hand and closes it into a fist. In so doing, the magician's thumb presses against the person's palm, and thus leaves the imprint of the initial.

CHAPTER XVI

THIMBLE TRICKS

1. A “Vanishing” Thimble

A thimble is placed on the finger tip of the right hand and is removed by the left hand. When the left hand is opened, the thimble has disappeared. The thimble is originally on the second finger of the right hand, while the other fingers are bent in. When the right hand is swung over to the left, the second finger is bent in, and the forefinger is extended in its place. The left hand immediately closes around the forefinger and pretends to draw away the thimble. The forefinger is seen without the thimble; so everyone supposes that the thimble is in the left hand. But when the hand is opened the thimble is gone.

The thimble may be drawn from the left elbow, on the tip of the second finger.

2. Color-changing Thimble

This is a variation of the preceding trick. A red thimble is placed on the tip of the right forefinger and a blue one on the tip of the second finger. The blue thimble is shown and is apparently placed in the left hand. But again the fingers change positions, during the motion of the right hand, and when the left hand is opened, a red thimble is there instead of a blue.

3. The Jumping Thimble

A thimble is shown on the tip of the second finger of the right hand. The left hand is also shown, but it has no thimble. The hands are waved, and the thimble jumps from the right hand to the left, and back again.

Take a thin metal thimble and saw it or cut it in half, from top to bottom. Put one portion on the front of the right second finger, and the other portion on the back of the left second finger. By pressing the bottom edges of the half-thimbles, the magician can clamp them firmly to the finger tips.

Now, when the palms of the hands are shown, there will be a thimble on the tip of the right second finger; but none will be in view on the left.

In waving the hands, turn the backs towards the spectators, and the left-hand thimble will come into view while the right-hand thimble will be out of sight. Another wave of the hands brings the palms front and the thimble is back on the right.

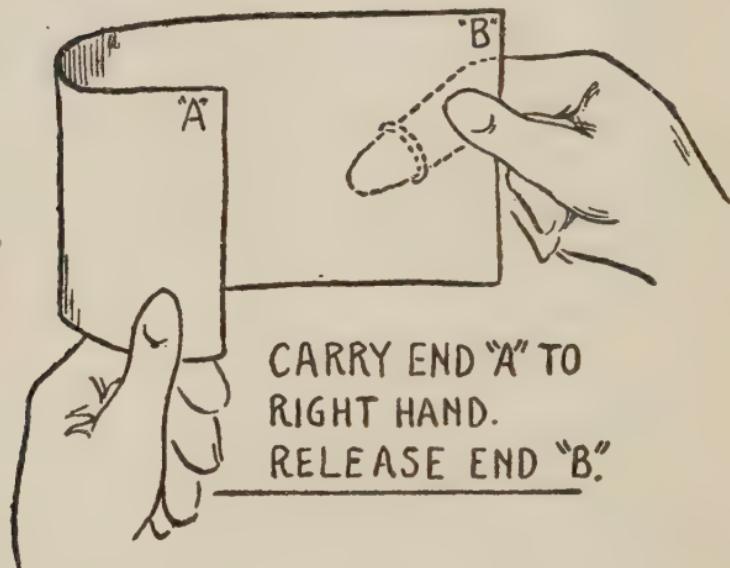
4. Thimble From Paper

A small sheet of paper is shown on both sides. It is rolled into a cone. The right forefinger is inserted in the cone, and comes out bearing a thimble.

The thimble is originally on the right forefinger. The paper is held at one end by the right forefinger, beneath, and the right thumb, above. The left hand grips the other end of the paper, and folds it over so that it covers the right thumb, which then releases the under end so that it springs forward. The right forefinger immediately comes up beneath the end held by the left hand, and the right thumb is set on top. Thus both sides of

the paper are exhibited without revealing the thimble.

The left hand rolls the paper in a cone



around the right forefinger, which is withdrawn, leaving the thimble in the cone. The finger is shown, and is carefully inserted in the cone, emerging with the thimble.

5. Thimble Through Handkerchief

The magician borrows a handkerchief and places a thimble beneath it, holding the thimble on the tip of his forefinger. He squeezes

the handkerchief, and the thimble goes half way through it, so that both sides of the cloth may be shown, with the thimble extending through.

Then the thimble is pushed back, and the handkerchief is returned, uninjured.

Two thimbles are required for the trick. One must fit loosely over the other. The tip of the larger thimble is cut off, just at the bottom of the rough part. When this thimble tip is placed on the smaller thimble, the thimble appears quite ordinary, at a short distance.

In working, show the thimble, and place it temporarily in the left fist. Then take the thimble on the right forefinger, leaving the false tip in the left hand. Place the right hand under the cloth, with the forefinger extended, and insert the forefinger into the left fist, picking up the false tip. The handkerchief can then be shown with the thimble apparently half way through it!

Then place the left fist over the right forefinger and remove the false tip. Withdraw the handkerchief and show the thimble. Push the thimble into the left fist, and leave the false tip on it, so the hands may be shown

empty, except for the thimble. It is an easy matter to dispose of the false tip after this.

6. Complete Penetration

This is a good trick to work in connection with the previous item, as only the thimble itself is used, and it apparently passes right through the handkerchief.

The thimble is set on the tip of the forefinger, which is held upright, and a handkerchief is set over it. The back of the right hand is towards the audience and the left hand approaches in front of the extended finger, with the back of the left hand also towards the audience.

Now, the finger which is extended under the cloth is in reality the second finger, which has been raised instead of the forefinger. So as soon as the left hand covers in front of the handkerchief, the forefinger is raised up under the hem, and comes up in back of the handkerchief. As the left fist is closed, it encircles both the forefinger and the second finger, and grips the thimble. The left hand is raised slightly, to set the thimble on the second finger, through the cloth. The forefinger is imme-

dately bent down. Then the left hand is removed, and there is the thimble through the handkerchief.

The left hand takes off the thimble. Then the handkerchief is given for examination, and the right hand is shown empty.

CHAPTER XVII

WATCH TRICKS

1. The Stop Watch

A watch is shown, with the second hand running. Anyone can hear the watch tick. But when the watch is laid on the table, it stops immediately.

Method: Have a magnet concealed under the table-cloth. When the watch is laid above the magnet, the works will be stopped. *Never* perform this trick with an expensive watch, as the magnet may affect it. Use an old, cheap watch; especially one that is an erratic time keeper.

2. Number Six

This is a catch, rather than a trick.

Ask a person the time, and when he replaces his watch in his pocket, mention that although he has been looking at his watch

every day, he cannot tell you whether the number six on the face is a Roman numeral (VI) or an Arabic numeral (6).

Of course he will say that he does know; and when he has stated which it is, tell him to look at his watch. To his surprise he will find that there is no number six at all!

The reason is because the second hand of the watch occupies the space provided for number 6. When you ask him for the time your purpose is to learn whether or not his watch has a second hand. If it has one, you may go ahead safely.

3. Telling the Time

Borrow a watch and tell the company to set it at any time they choose, as five, ten, fifteen (or some other unit of five) minutes after an hour. You leave the room while this is being done, and the watch is laid face down on the table.

When you return, you merely look at the back of the watch and immediately tell the time at which it is set!

Method: You must have a confederate for this trick. You and he divide the table into

twelve imaginary squares, each square representing an hour. After the watch has been set and placed on the table, the confederate carelessly moves it into the proper square to designate the hour. At the same time he turns the watch so that the stem points to the minute, imagining that there is a dial around the watch.

One glance at the watch will tell you the time at which it is set.

4. The Mystic Alarm Clock

This is a similar trick with an alarm clock; but no confederate is needed. Some person is invited to set the minute hand of the clock at any number he chooses, and to lay the clock face down. Looking at the back of the clock, you name the number to which the large hand points.

Method: The winding knob of an alarm clock often has a little mark which points to the top of the clock when the minute hand points to twelve. If no such mark appears, set the clock at twelve and make a scratch on the knob. When you look at the knob it will tell you where the minute hand is point-

ing; for the scratch on the knob will act as an indicator on a tiny imaginary dial. The "dial" will be in reverse order, running 12, 11, 10, 9, 8, 7, 6, etc.

5. The Watch from the Handkerchief

A watch is placed in the center of a large handkerchief. The corners of the handkerchief are drawn through a metal ring, and the corners are held by different persons. Then you throw a napkin over the handkerchief, and reaching beneath, immediately draw out the watch!

Method: Although the corners of the handkerchief are held, and the watch cannot pass through the metal ring, the removal of the watch is an easy matter. Take hold of the side of the handkerchief and pull it down through the ring, thus making a space between the corners through which you may withdraw the watch. If you have a coin in your hand, you can drop it in the handkerchief instead of the watch. Then pull the ring down against the coin.

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6. Down the Sleeve

Magicians are supposed to put objects "up their sleeves." In this trick you deliberately drop a watch in your sleeve, and then challenge anyone to find it. The sleeve is shaken, and felt, but no trace of the watch remains!

Method: The watch is apparently put in the left sleeve. Hold your left hand against your face so that the opening of the sleeve comes directly in front of the left breast pocket. Hold the watch between your right thumb and forefinger, and as the other fingers spread the sleeve open, let the watch drop in the pocket. The illusion is perfect. Extend your hand, and shake the sleeve a bit, and everyone will look there for the watch.

CONCLUSION

"Two Hundred Tricks You Can Do" have been explained in the preceding pages. The reader who has mastered some of the tricks has probably found them highly mystifying.

As the amateur magician progresses with new tricks, he often finds it difficult to remember certain tricks; he should therefore, keep this book handy as a reference volume.

As the impromptu magician becomes more capable, he frequently works out his own methods of performing tricks, or is able to form a new combination of tricks, or add some improvements to existing tricks. Many of the newest creations in magic are originated by amateur magicians; but it is not advisable to spend too much time in experimenting before becoming proficient with existing tricks.

The amateur magician who becomes skilled in impromptu magic should take up the study of sleight-of-hand tricks with special apparatus. The field is limitless, and the further a magician advances, the more interesting does his road become.

